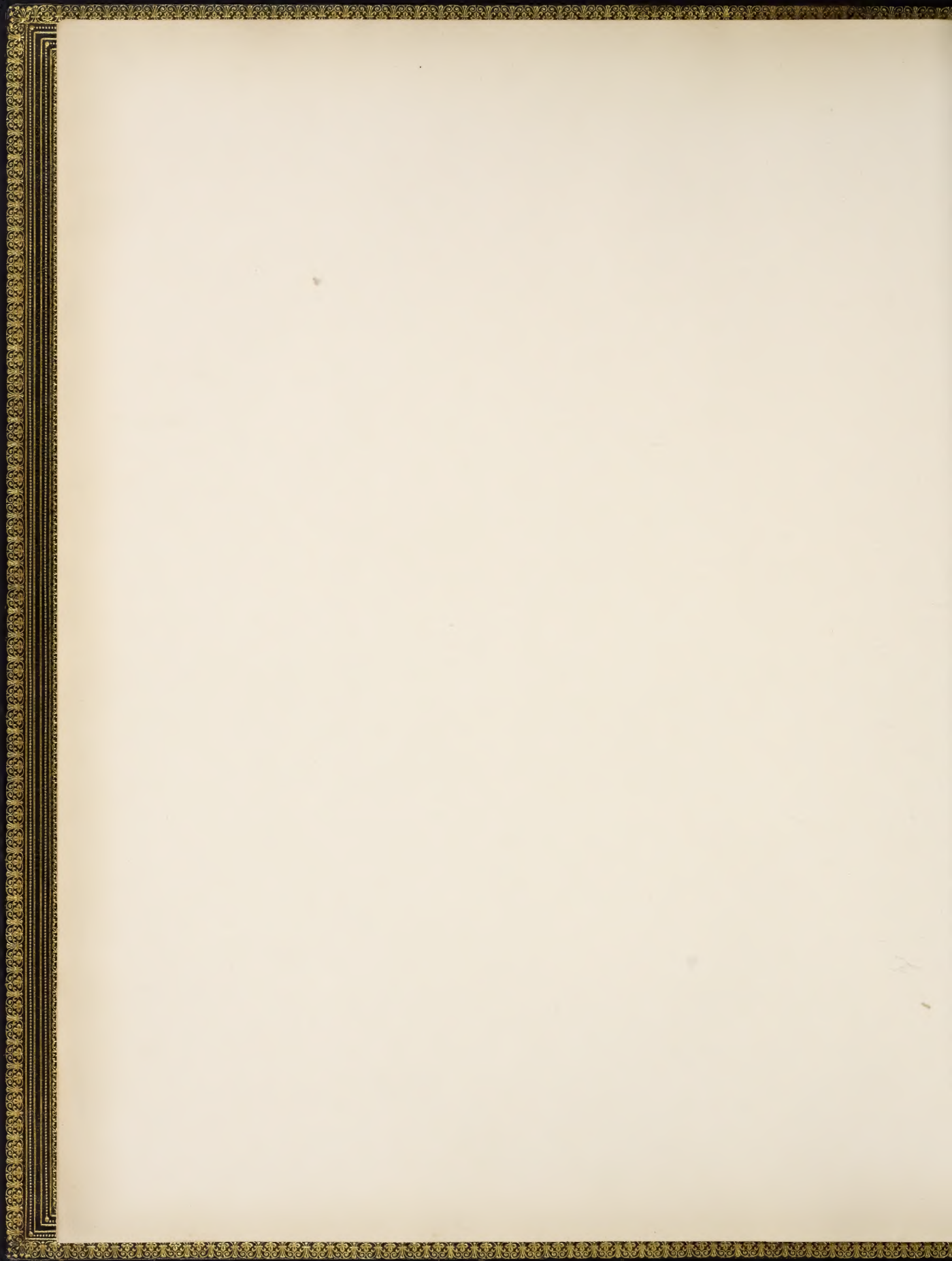






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BRONZES
IN THE COLLECTION
OF
J. PIERPONT MORGAN

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COLLECTION OF J. PIERPONT MORGAN

BRONZES
OF THE RENAISSANCE
AND SUBSEQUENT PERIODS

INTRODUCTION AND DESCRIPTIONS

BY

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VOLUME I



PARIS

LIBRAIRIE CENTRALE DES BEAUX-ARTS

MCMX

INTRODUCTION

IN the autumn of 1893, I spent some months travelling through the United States in search of works by Rembrandt, at the same time I did not fail to take note of all Italian small bronzes of the Renaissance which came to my knowledge, being then engaged upon a publication on this subject which has since appeared.

The great number of Rembrandt's paintings even then to be seen in American Collections, amazed me. I saw about thirty pictures by the master and there are nearly three times as many now; on the other hand what I saw of Italian bronzes greatly disappointed me, for they only consisted of a few unimportant examples of a decorative nature, principally by Gian Bologna. In the interval however, great changes have taken place. Mr. Pierpont Morgan owns to-day the most comprehensive and probably the most important collection of bronzes to be found in private possession, a collection moreover exceptionally rich in Italian small bronzes of the Renaissance. Mr. Pierpont Morgan, the greatest collector of our time, though he aims at the utmost completeness in his acquisitions which range over the wide field of the arts and crafts of all times, nevertheless has his special proclivities in collecting; and among them must be reckoned his predilection for plastic art in bronze. Beginning to collect bronzes at a time when it was thought that they had almost disappeared from the market, he proceeded upon lines very similar to those which he had followed when forming his collection of books, miniatures and other objects; first securing certain notable collections *en bloc* and then gradually adding any good examples which happened to come under his notice. Thus in less than a decade he has succeeded in bringing together a collection superior even to many which have taken a lifetime to form.

The Greek Era was the golden age of plastic Art and bronze was regarded as its noblest and most distinguished mode of expression. Italy, in the fifteenth and sixteenth centuries, that era which gloried in having brought about the re-birth, the "renaissance" of classic art — esteemed the art of casting in bronze no less highly and the Italian work of this period may be said to approach the Greek in some degree.

Donatello's bronze equestrian statue of the Gattamelata in Padua, and that by Verrocchio in Venice, of the Condottiere Colleoni, are the finest equestrian statues existing; and the bronze monuments by Verrocchio and Pollaiuolo are as unsurpassed in their way as the bronze statues of David by Donatello and Verrocchio, or as Verrocchio's bronze group of the Incredulity of St. Thomas at Orsanmichele in Florence. Of equal importance in their way, are the small bronzes of this period; and the fact that so many should have come down to us and in such variety — though a vast number have undoubtedly perished or been melted down — is a proof of the value set upon them in the age of the Renaissance and of the pleasure which they must then have afforded. The wide interest aroused by this art of moulding in bronze gave rise, about the middle of the Quattrocento to the art of the Medallist, which for more than a century flourished in Italy and bore such brilliant fruit. Almost as numerous and varied as the Italian medals of this period, are the plaquettes wrought with small compositions in relief. These again were adapted to an infinity of other uses — especially the adornment of the writing-table — and among the objects thus produced were vessels for containing ink, caskets, lamps and so forth.

The numerous individual portraits to be found on the medals display high skill in the creation of portraiture in plastic art; whilst the reverses of the medals, like the plaques, bear witness to the luxuriant fancy and creative power, the skill in composition and the delicate feeling for style in the handling of relief, possessed by the Italian sculptors of that age.

Of equal charm and artistic importance are the small bronze figures which have come down to us in still greater number. Yet from documents we learn that they represent but a fraction of the statuettes produced in Italy at that period. Here again classic art is at once the source of inspiration and the model of the Italian Masters. The antique bronze statuettes which from time to time

were brought to light in Rome and in other parts of Italy, of Roman, Etruscan or — on rare occasions — of pure Greek origin, were eagerly sought after by collectors, as were the statues and engraved gems of antiquity. These classic models in subject, conception and treatment, were to the masters and pioneers of the Quattrocento as a point of departure for their own art and an ideal to which they deemed themselves incapable of attaining, — hence the number which have been preserved of more or less faithful copies of classic statues which were then famous, and of which some are no longer known. From these more or less free copies of classic art we gather which were the important statues of Roman or Greek origin existing at the time of the Renaissance. We also learn which statues more especially appealed to art-lovers and artists of that period, and in what degree these last named were influenced by them. These Renaissance reproductions should also be of great interest to the archaeologist, as some of them are copies of works which either no longer exist or are no longer known. But their chief interest lies in the fact that they give us a far more complete and favourable picture of the art of the sculptor during the Renaissance in Italy, than do the statues of that period which, until late in the sixteenth century, were always destined for churches and were placed either against the walls or in niches; they were therefore rarely designed as free-standing figures. On the other hand, the statuettes and small groups, which were generally intended to be looked at from all sides, gave the artists the best opportunity of rightly observing and expressing the inherent characteristics of a free-standing figure. In plastic works executed for churches the representation of the undraped figure was as a rule excluded; whereas in the treatment of small statuettes the artists showed a predilection for the nude, and in their frequent rendering of it, gradually arrived at a correct understanding of the human body and at a perfect mastery of form. Thus the study of the Italian bronze statuettes not only makes for æsthetic enjoyment but is also an absolute necessity for the right understanding of the plastic art of that period. Few public collections afford such exceptional facilities for this study as that of Mr. Pierpont Morgan, for the wealth of bronze statuettes which he owns enables us to trace the development of Italian plastic art on a small scale with remarkable completeness.

Casting in bronze was never wholly neglected in Italy, even during the most decadent period of art. The barbarians, whose prey the Roman Empire became and who built up a new empire on its ruins, had for nearly two centuries been pre-eminent in the technique of casting in bronze though they never attempted to represent the human figure.

In Italy works in bronze of large dimensions, especially doors for churches, were for the most part executed by Byzantine craftsmen, at a period moreover when in England, France and Germany, a characteristic and indigenous type of plastic art was already developing and producing excellent work, notably in large bronze casts. An individual plastic art in bronze only arose in Italy at the end of the thirteenth century. Rosso's bronze work on the fountain of the Pisani at Perugia, executed in 1280, was followed half a century later by Andrea Pisano's magnificent bronze doors of the Baptistery in Florence. But the art only attained to real importance in the Quattrocento. Ghiberti's two bronze doors of the Baptistery; Luca della Robbia's doors of the sacristy in the Duomo, and Donatello's two doors in the sacristy of San Lorenzo; the contemporary bronze statues on the outer walls of Orsanmichele, Verrocchio's Medici tomb in San Lorenzo, and Pollaiuolo's tombs of two Popes in St. Peter's at Rome, are, like the equestrian statues by Donatello and Verrocchio, the most important and best known bronze plastic works of that period.

These larger sculptures were produced, like those of earlier times, for the embellishment of the Church or to gratify the ambition of some reigning prince; only by degrees was the adornment of the dwelling-house thought of, and the artist in bronze employed upon its internal decoration. But this new plastic art on a small scale came into favour so rapidly that the artists were soon unable to meet the demands made upon them, and commoner articles produced by pupils in the foundries and smaller workshops were adapted for domestic use.

The single bronze statuettes occasionally met with, dating from the first half of the fifteenth century or from a still earlier period, were not designed as independent figures but as component parts of the fittings of a church; for the adornment, that is to say, of the tabernacle, the font, the candlesticks, and other objects. Among the bronzes of the Pierpont Morgan Collection designed for such uses,

is the little bronze figure of a kneeling man, remarkable for its delicately expressed animation, which was originally used as a candlestick; two small bronze animals were also originally designed for a similar purpose; they represent a toy horse or mule and a grotesque animal treated somewhat mechanically, the head of the last-named being almost human in type.

The gilded statuette of St. John the Evangelist, who raises his right hand in blessing over the chalice (now lacking), which he originally held in his left, was also designed for an ecclesiastical purpose. It is a characteristic late gothic figure dating certainly from the beginning of the Quattrocento and intended originally either for the niche of a high altar or for the adornment of the frontal. Totally different in character is another bronze in the collection, a small equestrian figure of semi-gothic style—the antique appearance being due to the fact that it is the free copy of a monument of the Gothic period. As the inscription on the base shows, the horseman is Alberico Magno de' Suardi. A monument was erected to this Bergamasque noble in S. Stefano at Bergamo in the year 1309. Only the front of the tomb is preserved; it is in a villa at Lurano near Bergamo belonging to a descendant of the family, Count Marenzi, who was also the former owner of this small bronze horseman. A relief on the tomb by the hand of the sculptor Ugo de' Campione (according to A. G. Meyer) represents Alberico and in composition closely resembles the bronze statuette; but the conventional Gothic style of the relief has vanished in the statuette, and in its place is seen a fresher and more naïve naturalism which proves that the statuette undoubtedly belongs to the Quattrocento. Some equestrian monuments of this period and from the same neighbourhood, are preserved to us; they are almost life size, in high relief, and altogether akin in character: one, dated 1436, is in the museum at Verona; the other, also from Verona, is now in the Berlin Museum. Like the small equestrian bronze of Alberico, both depict a horseman in travelling garb, ambling along on a sturdy little steed. In simple and sane naturalism as well as in the absence of any exaggerated sentiment, these equestrian figures approach the contemporary compositions of the great Veronese, Antonio Pisano, without however equalling Pisano in power and delicate observation of nature. We see from the unskilled casting, as well as from the rough chiselling, that this bronze statuette belongs to the

No. 1.

No. 5.

No. 6.

No. 7.

No. 8.

earliest work of the kind in Northern Italy; we should ascribe it to about the year 1450.

But it was in Florence, not in North Italy, that the art of casting in bronze first awoke to new life and unsuspected vigour. Here too it was originally employed for the glory of the Church, and in her service the great Florentine sculptors of the first half of the Quattrocento produced a series of magnificent works in bronze, which are reckoned among the greatest masterpieces of the plastic art of the Early Renaissance. Some of these great works in bronze afforded the artists the opportunity of exercising their skill in the production of small figures; thus Ghiberti in his two bronze doors, Donatello and his fellow-workers in the font of S. Giovanni at Siena, and others, have shown their proficiency in this direction. Occasionally also small models in wax, which were afterwards cast in bronze, offered a similar opportunity. Only a few of these statuettes have found their way into public collections such as the Bargello, the Louvre, and the Kaiser Friedrich Museum. There are none in private collections.

From about the middle of the fifteenth century, art was also employed to glorify the individual and to adorn private houses; and the art of casting in bronze was largely employed for this purpose. The Medici crowned their wells with bronze statues by Donatello and Verrocchio; and bronze statuettes and groups were commissioned for the decoration of chimneypieces, cornices, and door-mouldings in the palaces. There were three famous foundries which supplied such work at this time in Florence: the foundries of Giovanni Bertoldo, Antonio Pollaiuolo, and Andrea del Verrocchio. Small bronzes by these artists are extremely rare. Mr. Pierpont Morgan can boast of possessing more of them than many museums. He owns two, perhaps even three statuettes by *Bertoldo di Giovanni*, an artist whose talents lay more especially in the production of works on a small scale. He was the family friend of the Medici and was almost exclusively employed by them. The figure — originally gilded — of a naked man with a club on his shoulder and his right hand resting on a shield (which has been added), might at first sight be taken for a Hercules; but the vine-tendrils round the body and the wreath of flowers in the hair preclude such an identification, and the little tail at the back puts it manifestly out of the question. There is a companion piece to this little figure in the possession of

No. 9.

Prince Liechtenstein at Vienna, also with a shield at the side; whilst an equestrian figure closely related to it, of similar form and with the same emblem, is in the Estense Museum at Modena. These two last named examples enable us to explain the meaning of the figures; they are the supporters of a coat of arms, the so-called "wild men", which are found as supporters in the coats of arms of several great families, as for instance in Italy in the coat of arms of the Este family. The resemblance to Hercules is apparently due to the fact that the statue was commissioned by Ercole d'Este, the ally of Lorenzo the Magnificent. But the small equestrian figure in the Modena Museum shows that Bertoldo was not merely commissioned to execute a coat of arms for the Duke, but a more elaborate composition of which the coat of arms formed only a part. When a few years ago this figure came into the market in Florence, it was thought to be a forgery, the one in the Liechtenstein Collection being widely known. It was found, however, that the two examples were not identical — the one being turned to the right, the other to the left — but that in point of fact they were companion pieces. Closer examination proved both of them to be genuine. The casting as well as the chiselling and gilding are altogether characteristic of the fifteenth century.

A very similar little figure in Mr. Pierpont Morgan's possession, of the same size and character, undoubtedly represents Hercules. No. 10. With the lion's skin over his shoulder and about to raise his club in his right hand he gazes grimly at the enemy. It is a genuine and splendid Bertoldo figure; the carriage of the body bold and energetic; the form severe and muscular; and though the action is not so forcible as in the "wild men", it is entirely in accordance with the character and the situation.

Another statuette — Hercules raising his club to strike an enemy, the hydra or the lion — is so nearly related to the above-mentioned bronze in character and type that, in design at least, it must also be ascribed to Bertoldo. The body is rather full and fleshy and the eyes have not Bertoldo's typical almond-shaped form and slanting position, hence this example may perhaps be a sixteenth century copy. Still farther removed from Bertoldo is another early bronze: the athlete, who holds in his left hand a ball and in his right hand some No. 12. partly broken instrument, difficult to determine.

In his independent figures Bertoldo directs his attention princi-

pally to animated movement and strong contrasts in the pose of the different parts of the body, to varied and effective contours, and to the interesting effect produced by the figure when viewed from every side. His contemporary, *Antonio Pollaiuolo*, strove principally to give a naturalistic rendering of the frame and muscles of the body. As with all the Florentines of the Quattrocento the male figure interested him most. His favourite subject therefore is Hercules and he depicts him in several moods — in violent action; as a tranquil single figure; and as a mighty giant. The Pierpont Morgan Collection contains a characteristic example : Hercules after the victory over the Cretan bull, the lion's skin over the left arm, in the right hand the club (which is broken). He appears not spent and weary seeking repose, but flushed with victory; with powerful limbs still tense, he places his foot on the severed head of the slaughtered bull, and gazes before him triumphantly as though prepared to meet a second adversary. The figure has remained a rough cast and, like all the bronzes of the fifteenth century, the surface is uneven and therefore much in need of being worked upon with the chisel. The figure is cast in one piece with the high narrow three-sided base, the proportions of which are as delicate as the decoration is effective.

No. 13. Pollaiuolo had a predilection for this type of base; we meet with it again in the well-known group of Hercules strangling Antæus, in the Bargello at Florence; as well as in the powerful little Hercules statuette in the Kaiser Friedrich Museum. I would draw attention to a detail, insignificant in itself, but which supports the attribution of the figure to Pollaiuolo; the lion's skin is treated in precisely the same manner as in the famous group by this artist in the Bargello; and there, as here, the face is quite anthropomorphic, looking like the face of a bearded man. A second bronze of about No. 14. the same size, a figure of Paris, may, I think, be attributed with equal justice to Pollaiuolo. This slender youth with the beautiful features differs indeed greatly from the artist's various figures of Hercules, but this divergence is entirely in harmony with the different theme. The rendering of form is in the main the same, the structure of bone and muscle is as strongly accentuated; the drawing of the body — with broad shoulders and slight hips — and of the hands and feet, is identical and so also is the treatment of the hair and of other details of the head. Moreover, we can point to a

statuette which forms the link between this Paris and the Hercules. The Berlin Museum contains the lead model of a muscular statuette of Hercules in which we find almost the exact carriage and pose of the Paris. He even holds in like manner an apple in the left hand which is pressed against the side; but the right hand is raised to the shoulder to grasp the uplifted club which is lacking in the lead model.

Another figure borrowed from the antique, Marsyas defeated by Apollo and about to throw away his flute is, according to tradition, usually attributed to Pollaiuolo. There are a number of repetitions of this figure — five in the Bronze Collection of the Bargello alone — which though almost alike in movement, differ so widely from one another in some particulars of treatment that they must be ascribed to different artists. The example in the Pierpont Morgan Collection together with one in the Musée Cluny, may be regarded as by far the best and most characteristic of all these specimens; its attribution to Pollaiuolo is probably correct, so nearly does this little figure approach his other small bronzes both in form and in treatment. There is moreover a technical reason in favour of this attribution. A small hollow chisel has been used to work over the left breast and we find that in Pollaiuolo's David in the Naples Museum and in the lead statuette of Hercules in the Kaiser Friedrich Museum the same system has been adopted and a similar tool has been employed.

By the side of, and contemporary with, Antonio Pollaiuolo, the most highly esteemed artist among workers in bronze is *Andrea del Verrocchio* — renowned not only in Florence but throughout Italy. From the almost *genre*-like conception of some of his single bronzes — such as his David in the Bargello, and the boy with the fish on the fountain of the Palazzo Vecchio — as well as from the obvious delight he took in the execution of his figures, it might be assumed that the modelling of bronze statuettes would have had a peculiar attraction for this artist; yet we do not know of a single small bronze figure which may, with any probability, be ascribed to Verrocchio. In the Pierpont Morgan Collection, there are, it is true, two works which are attributed to him, but, as I believe, incorrectly. The nearly half life-size nude bronze figure of a youthful David who places his foot on the head of Goliath, is in pose and conception related to the famous statue of David in the Bargello,

No. 15.

No. 16.

executed by Verrocchio for the Medici Palace; but the peculiarly fleshy, and somewhat over-developed form, and the smooth treatment of the surface, differ from Verrocchio's manner and appear to be of a rather later period. The second bronze, which is considerably smaller, the Hercules from the Pfungst Collection, on the other hand is entirely characteristic of the Quattrocento, and is probably Florentine also, though it reminds us still less of Verrocchio. Instead of the freshness and elasticity, instead of the vitality of expression and movement characteristic of the master's authentic works, we find here a markedly heavy, almost ponderous figure, clumsy in form and awkward in pose. The strong contrasts in the movement of the different limbs, the turn of the head and the pose of the upper part of the body remind us of Bertoldo, though the resemblance entirely ceases when we examine the execution of the details. The lion's skin with the human-looking type of head is in Pollaiuolo's manner; but the conception is too weak for him and the form too heavy. This interesting bronze figure is undoubtedly the work of a contemporary of Pollaiuolo and Verrocchio who has not yet been identified. As yet I have not been able to trace a second work by the same hand.

While Bertoldo and Pollaiuolo were producing their best small bronzes, Padua was already competing with Florence in the art of casting in bronze; and when Savonarola's revolution brought about a state of anarchy in Florence which also affected art — the learned University City remained victor in the contest! This was in reality owing to a Florentine, to that great master Donatello, who, in the year 1443, went to Padua and, remaining there ten years, in consequence of the great and important commissions he obtained, established a foundry, the equal of which had never before been seen in Italy. The master's Paduan pupils and followers not only understood how to make the most of what they had already learned from him, but also how to educate themselves still further. Their naturalistic talent, with its tendency to *genre* compositions, seldom permitted them to produce any important work of large size; bronzes on a small scale suited their abilities better, and the interest shown by the University professors, as well as the prospect of profitable dealings with the wealthy merchants of Venice, gave an impetus to their activity in this direction. The Paduan foundries were in their prime

for close upon a century, and from them probably came the majority of the innumerable Italian bronze statuettes of the Renaissance period which have been handed down to us; in particular many of those charming objects for the writing-table, such as inkstands, candlesticks, lamps, small caskets, and so forth.

The artists in whose workshops these small bronzes were produced were not very numerous and we know but few of them by name; whilst of those whose works can be indicated with certainty there are fewer still. When we examine these bronzes more closely we discover that the really original pieces are by no means numerous in comparison with the mechanical work executed by inferior craftsmen who copied them or took their model from the antique. Most of these specimens too are either more or less hastily executed workshop repetitions, or are taken from copies made during this period. The originals were costly in their own time and much sought after. For his little figures, the goldsmith Antico asked fifty ducats; which is equal to about £ 200 of our money. In Florence, orders for such figures were given by the Medici and other great Florentine families; in Padua, by the rich patricians of that city and of Venice, or by the princes of the neighbouring cities, the Gonzaga, the Este, and others. The Mantuan goldsmith and bronze founder, Pier Ilario Bonaccolsi, called Antico, gives us interesting information in his letters about these statuettes. They were most carefully finished and patinated. The hair, and not infrequently portions of the garment, were gilded; the base was of rare marble, occasionally adorned with coins and plaquettes. A small number of these early examples are still preserved to us — in the Hof Museum at Vienna; in the Ashmolean Museum at Oxford; in the National Museum at Florence; in the Kaiser Friedrich Museum; and in the Pierpont Morgan Collection as we shall see later. By far the greater number of these highly prized examples were merely repetitions from beautiful models of this description, which though sometimes executed by the artist himself, were as a rule produced in the workshop. More or less free copies of favourite examples were then made by inferior craftsmen, but these copies give us only a very faint idea of the original.

The first famous worker in bronze of Padua, *Bartolomeo Bellano*, — the most celebrated sculptor of his time, not only at Padua but also at Venice — did not assist Donatello in the production of his

Paduan bronzes, concerning which we possess authentic documents. But if the early tradition be correct, that Donatello employed him later in Florence when working at the pulpit in San Lorenzo, the two men must certainly have met previously at Padua. In any case, Bellano, in his work, is a close follower of the Florentine artist. A comparison with his authentic larger works in bronze in the churches of Padua enables us to attribute to Bellano, with more or less certainty, a number of bronze statuettes. Among them must first be mentioned the youthful David overcoming Goliath, in the Foulc Collection in Paris. Not only in form and draping does it entirely correspond with the figures in his well-known reliefs; but, cast under the base, there is a small relief representing David in the midst of his flock, in which the style and the figures accord in every particular with Bellano's reliefs in the Santo at Padua. This little bronze figure of David must have been much liked in the artist's time, since about a dozen smaller copies are known to us — one of them being in the Pierpont Morgan Collection. In the treatment of this little figure we are struck by the angularity of the forms and by the alternation between crumpled folds and conventional parallel plaits in the drapery which, like the similar treatment of the hair and eyes, are produced by a deep incision in the wax model.

No. 18.

We find the same treatment, and a similar conception of form, in a number of other bronze statuettes which therefore we may also ascribe with probability to Bellano. Several are in the Pierpont Morgan Collection, and amongst them is one of the rare and undoubted originals — the well-known Neptune on a sea-monster — one of the principal pieces in the Spitzer Collection, and afterwards in the Hainauer Collection. The nude figure of the god, holding the trident aloft in his right hand, stands on the back of a sea-monster of dragon-like fantastic aspect, which snorting, turns its head towards the rider. The design of this group shows imagination; the conception is powerful; the execution extremely careful. We gather how popular it was in the artist's own time from the number of more or less free copies which were taken from it. These copies are mostly smaller, and are arranged as inkstands or sand-boxes by the placing of a shell on the tail, or between the fins of the monster; in these copies the sea-monster always has the head of a bearded man. The

No. 19.

Nos. 20, 21. Pierpont Morgan Collection contains two such pieces.

There is also in the Collection a figure closely related in style to this Neptune, the only one known to me, of a naked man fleeing in dismay, which seems to indicate the hand of the same artist. The coarse extremities are the same as in the Neptune; so also are the build of the body and the treatment of the hair; we even find the same forward inclination of the figure; but the whole composition shows greater expression and the movement is also more vigorous. The subject represented appears to be Marsyas who has either thrown away his flute, or is in the act of doing so; and hurries away in despair. This coarse, but life-like figure is inspired by the classic Marsyas, a subject so frequently treated by the artists of the Renaissance; but here the artist has chosen to depict a later moment of the drama, and has achieved something quite original in a work which seems to have been intended as a pendant to the copy of the classic figure. No. 22.

I should also be disposed to ascribe another little figure in the Collection to Bellano: that of Venus with the apple. Many examples of this little bronze exist; the best is in the Ashmolean Museum at Oxford which possesses a rich collection of excellent small bronzes. This figure more nearly resembles those classic figures of Venus which are related to the Venus of Milo, and as in the last-named statue the lower part of the body is draped. The forms are full and supple; the treatment of the garment, of the tastefully arranged hair, and of the furrows in the fingers, is distinctive of Bellano. A characteristic and, as regards subject, very remarkable work by Bellano is the Tomyris with the head of Cyrus. As such at least, I am inclined to designate the nude female figure wearing a crown who holds in her right hand the decapitated head of her enemy but draws back with a half shudder from the sight. Bellano's vigorous naturalism is strikingly apparent in the structural qualities, in the simplicity of the pose, as well as in the whole conception. The treatment of the hair and the drawing of the extremities are more particularly characteristic of this artist. No. 24.

A small bronze, representing St. Jerome as a Penitent, is the work of a secondary Paduan artist belonging to Bellano's time and school. The semi-nude figure of the Saint, reduced almost to a skeleton, is dryly and conventionally rendered; and the lion crouching before him is more like a large toad; but the pose and expression, in spite of their imperfection, show a peculiar earnestness. No. 27.

One of Bellano's pupils, *Andrea Briosco*, called *Riccio*, raised plastic art in bronze at Padua to its zenith. Formerly all the Italian small bronzes of the Renaissance were indiscriminately attributed to Riccio. Criticism had no voice in this; the old tradition was followed. Even now several hundreds of the bronze statuettes preserved to us may be ascribed either to Riccio himself or to his assistants and imitators. The artist learnt the art of casting in bronze in Bellano's workshop and was employed there for years as his assistant. This we learn from documents referring to the large monumental brasses on Pietro Roccabonella's tomb in San Francesco at Padua. Their completion was entrusted to Riccio after the death of his master. He also attempted sculpture on a larger scale in marble, clay and bronze; but his best works are small bronzes. His large statues are apt to be somewhat commonplace and lifeless; his large compositions in relief are generally over-crowded and monotonous; but his statuettes and his almost innumerable little vessels and objects of general utility, show such inventive talent, such a rich and lively imagination, such variety, skill and carefulness in execution, that these works, in their way, are worthy of a place beside the small bronzes of the best period of Greek Art.

No. 29. The Pierpont Morgan Collection possesses a considerable number of these small bronzes by Riccio. The majority of them, like most of the extant Riccio bronzes, are productions of the workshop; but among them are a few of the very rare original works, and one of these — a masterpiece by the artist — is the "Susanna". Riccio's figures generally show little movement, the artist preferring to represent them in repose; Susanna, on the contrary, is distinguished by the truth and vivacity with which a moment of great agitation is depicted; she has just sprung from the bath, and flees, crying aloud and endeavouring to evade her pursuers. The rendering of the subject is as plastic and graceful as the conception is naturalistic. The form is full and fleshy, as in all Riccio's female figures, but in no way ugly or even unpleasing; the whole is finely executed, even to the careful chiselling and excellent patina.

No. 30. Of that other figure, expressive of lively movement, one of Riccio's most famous bronzes — the warrior on horseback who urges on his horse while shouting his war-cry — the Collection only possesses a rather later example. Compared with the best example of this little group, in which the horse is Riccio's own design, the

forms here appear somewhat soft and rounded and the details are not so well executed. On the other hand we find in the Collection by far the best specimen of a small group which is also very characteristic of Riccio — the sea-monster bearing a nymph on his back. No. 32. The body of the young nymph is as firmly modelled as that of Susanna; the merman — whose tail and front fins resembling legs display the slenderness of form characteristic of Riccio — has the type and mournful expression habitual to the sea-gods of antiquity. In spite of his rich and creative imagination Riccio follows classic art closely, taking its monuments as his prototypes whenever he found it possible to do so.

But this little group was not created by the artist for a merely decorative purpose. He has converted it into an article for use, as was his wont with so many of these little figures, by placing in the raised right hand of the monster a shell which formed the lamp. Probably another shell was once placed on the base to hold ink. The Collection contains a number of these figures designed to serve a similar purpose. Among them are two seated satyrs resembling each other and remarkable for their quality, good modelling and execution; whilst a female satyr with a young faun is also very good — here too the vases, cornucopias and vessels intended to receive the ink, sand, and candles, are of more tasteful form and are more delicate in their decoration than any similar example from the master's workshop.

A considerable number of such figures by Riccio have come down to us; among them some from his own hand. A wholly different figure quite unlike his usual style, is that of a nude youth in a sitting posture, holding in the right hand a flute, while with the left he rests on his shoulder a shell which was probably arranged as a lamp; the only other example I know is in the Kaiser Friedrich Museum at Berlin, where the companion piece of this statuette is also to be found. In the Pierpont Morgan Collection is a very richly decorated and good example of a fairly large inkstand: the triangular vessel is supported on somewhat high feet, the cover being ornamented with the figure of a satyr chained to a tree. In construction, form, and decoration, it is a little masterpiece. Many such inkstands, differing from one another in a greater or lesser degree, were produced in Riccio's workshop. An exquisite original — a lamp, is one of the most recent additions to the Collection. Like

other lamps by Riccio in the Victoria and Albert Museum and in the Collection of Baron Gustave de Rothschild in Paris, it has the form of a Galley. The body is entirely covered with a relief of many figures representing a bacchanal of children surrounded by masks, shells and garlands of fruit; it rests upon a graceful three-sided foot with plastic decoration.

No. 37. Another original and a masterpiece equally perfect in its way, is a bell, the handle of which is formed as a nude child seated upon a skull. The surface of the bell is in relief and decorated on either side with two putti who hold a cord from which hangs a shield of arms; between them are festoons suspended from masks. Among all the well-nigh countless bronze bells of the Renaissance, this example in its originality of treatment and chasteness of design, is undoubtedly the most beautiful and the richest in quality. There are several other specimens in the Victoria and Albert Museum, in the Kaiser Friedrich Museum, and elsewhere, but in the perfection and delicacy of the execution this example far surpasses them all.

No. 46. A remarkably fine and perfect bronze in the Pierpont Morgan Collection is a large three-sided inkstand highly decorated with a youthful Triton seated on the cover and blowing through a shell. Inferior to this in execution but of special interest on account of the subject, is another three-sided inkstand with the kneeling figure of St. Jerome as a Penitent; beside him is a small tree-stem designed as a candle-socket.

Nos. 43, 44. Riccio's figures of children are particularly numerous in the Collection. By the addition of a shell, a barrel, or some similar object, they were converted into inkstands, lamps, or candlesticks. Thus we find : two figures of boys, seated cross-legged and draped in classic tunics, each holding a small barrel on his lap; a boy in a scanty garment, striding forward and holding a large shell on his back with both hands; a boy in a little shirt made of skins, carrying a shell on his head; and a nude boy with a shield at his side, and a short cornucopia in the raised right hand to hold the candle. This same little figure, in another bronze, bears a shell upon the cornucopia and stands on a high pedestal with goats' feet — this is probably a combination of later date since this high stand forms the pedestal for a double lamp, as a good example in the Pierpont Morgan Collection proves. We frequently meet with this composition

No. 45.
No. 49.
No. 50.
No. 51.
No. 53.

though seldom with so perfect and complete an example; the cover is surmounted by an animated figure of a nude boy.

We also find these small bronze objects placed on the claw foot of an eagle, instead of on the high three-legged stand. This ensures solidity, while at the same time a slender fantastic appearance is attained. In the Pierpont Morgan Collection there is an inkstand in the form of a shell, on the back of which is seated a boy holding a stick in the act of striking at a snake which is rearing its head at him. This inkstand rests on a claw foot, as does a lamp in the form of a flat fish; the design of this lamp, of which I know no other example, is very remarkable and was probably the whim of some learned professor of theology in the University of Padua, who ordered it for his writing-table. A little nude winged sprite sits on a thick fantastically formed fish which is supported upon the backs of two little crouching demons. Riccio habitually employed eagles' claw feet as supports of the high double candlesticks, formed of a mermaid carrying the sockets for candles in her uplifted hands. Most of the public collections of Italian bronzes possess good examples of such candlesticks; Mr. Pierpont Morgan owns two incomplete specimens *i. e.* the mermaids only whose tails are formed of dolphins. The small hand-lamps are numerous and both original and varied. Amongst those in the Collection two have the form of grotesque heads; a third is shaped like a dragon. Among the bells one is from Riccio's workshop and is decorated with a procession of Tritons.

There are inkstands belonging to Riccio's school which have a still more antique appearance, and occur so frequently that they must have been the most favourite specimens of their kind. The Pierpont Morgan Collection possesses several examples of these. A very simple three-sided inkstand shows repetitions of the same subject in low relief on all sides — a putto in a large mask trying to scare other putti. In the Quattrocento we find this subject, which is borrowed from classic art, variously rendered. Donatello made use of it; and a pupil, who stood in close relation to the master also employed this charming relief. There are two examples of this inkstand in the Collection; one of them has been arranged in later times as the socle or base to the little figure of a Judith which nearly approaches Bellano's school. A larger inkstand, which also served as a casket for writing materials, is generally thought

to be the work of Caradosso. The reason for this attribution is that the medallions on the front and back — heads of youths in high-relief — closely resemble Caradosso's heads in the frieze of the Baptistery of San Satiro at Milan. But the entire character of the rest of the decoration — the Cupids on the cover, the Medusa heads at the sides, the Centaurs carrying nymphs on their backs — point to a purely Quattrocento artist and follower of Donatello. Caradosso's undoubted compositions in his well-known medals already show the more delicate forms and the more pictorial arrangement of the later Renaissance. A remarkably fine example of this

No. 69. inkstand was acquired by Mr. Morgan from the Collection of Prince Barberini. It differs from the preceding in certain particulars *i. e.* the lid is concave, the feet are formed of sphinxes and the medallions at the sides contain projecting heads.

No. 40. A pair of candlesticks in the Collection are genuinely Paduan and of the school of Riccio, but their decoration of leaves, garlands of fruit and masks, is too vigorous to be Riccio's own design.

No. 70. Of somewhat later date is a large mortar (or possibly wine cooler) standing on three feet (which is quite exceptional) and having movable handles at the sides. The body of the vessel is decorated with hunting scenes — with little figures of huntsmen and hounds and with game both large and small; it shows no definite scheme of composition, whereas the frieze of the border consists of a particularly tasteful decoration, in which trophies alternate with double-headed eagles, enclosed in a dainty moulding. The coat of arms and the merchant's mark in the centre have, unfortunately, not as yet been deciphered. The plastic decoration here, as well as in the two candlesticks, was not modelled in one piece with the rest but was formed in moulds and then affixed to the body before casting.

Riccio had a particular talent for representing animals, he modelled them with delicate naturalistic feeling and also with humour. He had a special predilection for modelling goats; and we find the different breeds then known in Italy represented in various positions and attitudes. The Pierpont Morgan Collection possesses one

No. 36. example, a bleating he-goat, unfortunately not well preserved.

No. 31. A splendid little bronze animal in the Collection nearly approaches Riccio and is quite worthy of him; it is the figure of a seated bear. The animal is an excellent study from nature, but in spite of this the artist probably took as his model some medieval prototype,

such as the famous she-bear in the Cathedral at Aachen, or was influenced by it. A ring on the back of the beast shows that it must have been used as a weight or for some such purpose. Very different from this bear is a larger she-wolf, a characteristic and valuable work of the Quattrocento though it is difficult to determine its origin. It is so conventional that it almost looks like an heraldic figure from a coat of arms; the human formation of the head proves that the artist can only have known a wolf from indifferent representations. Of great vitality and remarkably true to nature, on the other hand, is another she-wolf now forming part of the Collection at Princes Gate. She glances forward with a tense and vigilant expression which seems to betoken anxiety for her young. In all probability this wolf may be regarded as the badge of Rome or Siena and it is to be assumed that originally, as was habitual in this class of composition, the infant twins Romulus and Remus were introduced beneath the animal. Judging from the character of this admirable bronze and after comparing it with various similar groups in the public piazzas of Siena, it seems very probable that it is a Sienese work of the end of the xv century. Later in date — about the middle of the xvi century — are two small figures of animals : a lion prowling forward and a lioness; the latter more especially is full of life and true to nature in expression. Hence repetitions of this bronze are not infrequently met with.

No. 72.

No. 73.

No. 75.

No. 76.

In Mantua, art was either entirely under Paduan influence or the artists who worked there came thither from Padua. The Mantuan goldsmith, *Pier Ilario Bonaccorsi* who was some twenty years older than Riccio, was employed contemporaneously with him in making small bronzes for the Court of the Gonzaga. Riccio, and even Donatello gladly availed themselves of any extant remains of classic art adapting them as models for their own creations; Ilario endeavoured to make faithful copies of famous antique statues. The name *l'Antico* bestowed upon him, shows that he was well-known in his time for such small copies of the antique. To the good preservation of the Mantuan archives we are indebted for many notices concerning his life and even his works; we are thus better informed about him than about almost any other artist in bronze of his time. Dr. H. Herrmann has, through a fortunate discovery in the Hof Museum in Vienna, succeeded in identifying various bronze statuettes mentioned in these documents and we are therefore able

to claim a number of closely related statuettes — all directly founded upon the antique — as the work of Antico.

- There are two of these little figures in the Pierpont Morgan Collection — the Apollo and the Cupid. We see at once that the
- No. 78. Apollo is modelled after the famous Belvedere statue; other examples of this figure — in the Beit Collection in London and in the Doges' Palace — have even the short drapery over the arm and are therefore almost exact copies of the classic figure. The Pierpont Morgan example has the advantage of being less slavishly copied; the conception is fresher and the execution more nearly follows nature. In the well-known Rath Collection at Budapest this bronze was looked upon as an antique and, together with the similar bronze in the possession of Count Stroganoff in St. Petersburg, was cited in support of the idea that the Belvedere Apollo did not originally hold a bow in his left hand, but the ægis. The statuette of a
- No. 79. little Cupid who is about to let fly his arrow is also modelled on the Belvedere Apollo; one example is in the Bargello, the other in the Pierpont Morgan Collection. The artist has not only borrowed the motive and the position almost exactly from the Apollo, but even the way in which the hair is treated — fastened in a knot above the forehead — is imitated from this model; the body also is too much developed; thus the child-like qualities of Cupid are lost, and the whole has assumed a somewhat stiff and falsely emotional character. The short arms, the small extremities, are the same as in the Apollo; but the delicate execution and careful chiselling indicate the goldsmith. The gilding of the hair and of the strap of the quiver in this example, as well as in that in the National Museum at Florence, show that the artist personally executed both these pieces for some patrician collector.
- No. 80. Softer and more graceful than either of these is another figure in the Collection very closely resembling Antico — Venus gazing into a mirror which she holds up in her right hand; here again the connection with the antique is very close but the forms are more developed and truer to nature, the head has greater charm and the pose more freedom⁽¹⁾.

Francesco da Sant' Agata is a young artist of the Paduan school, about whom we only possess a brief note by a contemporary. This

⁽¹⁾ The figure of Hercules No. 92, is now proved to be the work of Antico. See page xxiv.

writer mentions one of his works — the carved wooden figure of a Hercules of the year 1520 — and on account of this work, ranks him with a Phidias or a Polyclitus. By a fortunate chance, this work is preserved to us in the Wallace Collection in London, and it enables us to claim a number of small bronze and boxwood figures — all showing the same characteristics — as the work of Francesco. By his simplicity, his naïve rendering of nature, and, partly too by reason of his somewhat imperfect knowledge of the structure of the human frame, the artist and creator of these works reveals himself as a scion of the Quattrocento. At the same time his art is characterised by a peculiarly modern endeavour to develop a typical beauty of form, action and supple movement, and by this means he imparts to his slim and refined figures a pleasing and impressive effect. As an artist, therefore, who prepares the way for the full development of the Renaissance, he holds a similar position in Padua to that held by Bertoldo in Florence.

The Pierpont Morgan Collection has several characteristic little statuettes by Francesco. They are all figures of youths; the arms being raised and stretched above the head, thus revealing the slender and finished forms in a more effective and pleasing manner. One represents a Satyr pacing slowly forwards, with his hands raised above his head to hold the flute (now lacking) on which he played. This figure was probably an original creation by the artist, and intended as a contrast to the popular copy of the classic and so differently conceived Marsyas. The nude youth who gazes mournfully upwards, his arms raised above his head, is of a form and design which recalls St. Sebastian; the composition was certainly adapted by the artist as a study for that Saint. From the position of the arms and the lifeless and strained attitude of the body, it is clear that the hands must originally have been bound to a pillar or to the trunk of a tree. We see this also in the boxwood model, although the position of the hands is slightly different and the execution still more delicate. This boxwood model which, like the Hercules in the Wallace Collection, has been preserved to us, is now in the Kaiser Friedrich Museum at Berlin. These little boxwood figures (a most exceptional material for an Italian artist to employ) are undoubtedly the originals after which cheaper and more hastily executed bronze casts were produced. That they were originals we infer from their high finish and from the reputation they enjoyed,

No. 81.

No. 82.

for we learn from a contemporary that the boxwood figure of Hercules was valued at a hundred ducats! Hitherto boxwood carvings had always been regarded as products of Northern art; now we know them to have been also made South of the Alps but exclusively in North Italy, being perhaps influenced or even inspired, by the art, at that time so popular in Germany, of carving in boxwood, which carvings were more especially employed as models for silver and bronze work.

- No. 83. A third bronze figure in the Collection which closely approaches the St. Sebastian, is a youth who clasps his arms above his head. The composition makes no claim to historical or mythological significance, but is simply a study of a beautiful nude figure. In this example however, the forms are so full, the surface so lustrous, and the type of head so materially different to that in the other two examples, that it must be a repetition by a later artist of a bronze by Francesco da Sant' Agata.

We find excellent workers in bronze at Siena, as well as at Florence and Padua. Careful and minute execution, and a predilection for work on a small scale, are characteristic of the Sienese Art of this time; yet, thus far, no bronze statuette can be claimed as Sienese work. Some few bronze reliefs of medium size are known, which originally formed part of the decoration of a church. One of them, and indeed a masterpiece, has passed from the Rudolph Kann Collection into that of Mr. Pierpont Morgan, — the Resurrection by *Lorenzo Vecchietta*, executed in the year 1472. In this bronze, as in most

- No. 84. of Vecchietta's works we see the artist's austere manner and his thin and slender figures devoid of power and movement; but at the same time we note the admirable execution, the excellent treatment of the cast, and the chiselling, all of which are as a rule characteristic of the bronzes of this master. On the other hand the clever foreshortening and sound naturalism of the sleeping soldiers are unusual; it would almost seem as though the artist's principal aim in this instance, was to set forth his skill to its utmost capacity. A second relief representing a winged putto with a torch, which from the character of the subject was evidently intended originally to form part of a tomb, has been recently acquired by Mr. Pierpont Morgan. A comparison with the putti in Vecchietta's celebrated ciborium on the High Altar of the Cathedral at Siena appears to me to prove that Vecchietta was the author of this relief. The similarity in treatment is very striking and like the putti in the ciborium

it is a free imitation of the antique, of great charm and delicacy. Vecchietta moreover was the most important and indeed almost the only artist working in bronze at Siena in the second half of the Quattrocento, to which period this work clearly belongs.

Mr. Pierpont Morgan possesses another very rare relief of the same period : the Assumption. It obviously belongs to the Lombard school and approaches Amadeo. The grouping is very archaic and conventional and the attenuated figures of angels are almost repulsive, whereas the nude putti playing amid the clouds represent the artlessness and joyous delight of children in the most charming manner. In all probability the relief formed the upper portion of a wall-tabernacle. No. 85.

I have repeatedly pointed out how considerably classic sculpture — particularly the Roman small bronzes which were taken as models — influenced the development of the Italian bronze plastic art of the Renaissance. Antique bronze statuettes were the works of art most sought after by Italian collectors who prized them more highly than the small bronze figures by their own artists; but originals being difficult to obtain they endeavoured to procure copies. It is easy to understand that even eminent artists would have been willing to execute such copies, since they themselves had the greatest admiration for classic models. The collectors on their part, did not insist upon exact reproductions but to some extent allowed the artist a free hand. Among the very numerous Renaissance bronzes which have come down to us there are many such copies of classic sculpture, and among them numbers showing excellent execution. The Pierpont Morgan Collection possesses several of these more or less free copies after the antique.

We have already discussed the admirable little figure of Marsyas which is ascribed to Pollaiuolo. Another still more popular classic figure is that of the youth removing a thorn from his foot. Numerous copies of this composition exist, most of them showing good, even excellent work. The Pierpont Morgan Collection contains two, one of them is almost a faithful reproduction of the large bronze original, now in the Capitoline Museum; the other, rather larger, is a free copy; the position is almost the same as in the original, but the youth is removing the thorn from the right, instead of the left foot, whilst the position of both hands is also entirely dif- No. 86. No. 87.

ferent. The characteristic decoration of the rich bronze base shows that these little figures emanate from Padua; form and treatment too are essentially Paduan and closely approach Riccio.

- No. 90. Very numerous and of great diversity, are the copies of the classic figure of Hercules. One of the earliest shows the hero resting, leaning on his club. It is not executed after the well-known colossal statue in the Naples Museum, but is a free copy of an earlier type belonging to the best period of Greek art. I know about half a dozen examples of this little figure and consider the specimen in
- No. 91. the Pierpont Morgan Collection one of the best. A rarer example is a Torso, which points to an original of similar calibre and of the same period. The copy is severe in character and reproduces the original with fine discrimination — even the silver eyes of the classic model have been reproduced in Mr. Pierpont Morgan's example.
- No. 92. An equally excellent and larger statuette of Hercules, with the lion's skin round his shoulders was acquired from the Mannheim Collection, and shows a thick-set, and muscular type. This figure may now be definitely ascribed to Antico upon the evidence of a document, recently discovered, in which a second example of this Hercules is conclusively proved to have been executed for Isabella d'Este by Antico. A very graceful little figure, a free adaptation of the antique, is the Venus with the Apple; elegant in movement and soft and delicate in form, it can scarcely have been produced before 1550.
- No. 94.

All these copies of classic figures display the art of the Quattrocento, even though most of them date from the beginning of the sixteenth century. To the same period belong the early copies of classic statues of horses, several examples of which are in the Pierpont Morgan Collection. The four Greek horses which the Venetians carried off from Constantinople as part of the spoil and set above the façade of St. Mark's were, together with the horse of Marcus Aurelius, the best known and most popular of all these models. We know various little copies of one or other of these horses which were nearly all made in Padua at the end of the fifteenth and beginning of the sixteenth centuries. There is an excellent example

- No. 95. of one in the Pierpont Morgan Collection by an artist who closely approaches Riccio; but the rider, who is raising his arm to strike a foe, is somewhat too small in proportion to the horse. Another
- No. 97. single horse of larger build, which also resembles those of St. Mark's, shows more animation, is more delicately finished, and indicates

a rather more advanced period. We may mention here a few later, original, statues of horses. These are : a galloping horse with a naked boy on its back (the figure was added later); a warrior in classic armour on a slowly pacing horse; and a nude warrior on a spirited prancing horse — this last group is of the close of the sixteenth century; whereas the armed warrior on the slender steed, an excellent piece of work which looks like the model of an equestrian statue, dates from the second half of the sixteenth century. On the base we find the reverse of a medal by G. P. Galeotti of the year 1575, in which horses of similar build and treatment are seen.

To the later period of the sixteenth century, probably already to the beginning of the seventeenth, belong the statuette of Apollo Sauroktonos as well as some larger figures : a Meleager; the flute-playing satyr; and the Bacchus with a leopardess — this last is further removed from the antique by reason of its extremely slender form. A larger bust of a faun broadly conceived and admirably executed, is of an earlier period, and superior to the others.

No small bronzes by the great masters, who, in the period of transition from the fifteenth to the sixteenth centuries, diverted the course of Italian art into other and new channels, are known to us. The trend of the new age was towards size and general effect and under such circumstances whatever partook of a small or intimate nature found no favour. Nevertheless, in the same way that a few little bronzes of the early Renaissance *i.e.* of the fifteenth century have been preserved to us, so too certain small bronzes after compositions by Leonardo and Michelangelo are still extant, owing to the fact that small models and studies by these masters were either cast in bronze or were copied, more or less freely, by their pupils and followers. A number of statuettes of horses, sometimes with their riders, point to *Leonardo*. There is an excellent example of one in the Pierpont Morgan Collection which may, with probability, be considered the copy of one of the master's numerous studies for the Sforza or for the Trivulzio monument. Even this small workshop copy enables us to realize the magnitude of the loss we have sustained in the destruction of the Sforza monument, a work which was the fulfilment of the promise foreshadowed in the Gattamelata and Colleoni monuments. This small workshop copy bears the same relation to the original model by Leonardo as the small bronze group of Samson

No. 98.

No. 99.

No. 100.

No. 101.

Nos. 102, 103.

No. 104.

No. 105.

No. 107.

No. 108.

slaying the Philistines bears to Michelangelo's own clay model, which may be seen in the Buonarrotti Collection at Florence. This group which is equally impressive in the structural qualities of its design, in conception and movement, and in the power and grandeur of the figures, was carefully executed after the original model — a mere sketch — by a hitherto unknown follower of *Michelangelo*. Something of its spontaneity and power has of course been lost in the process, but it nevertheless ranks among the best of the small bronzes of this period, particularly when as in this case, the specimen is as good as that which was acquired at the Bardini Sale for the Pierpont Morgan Collection.

- In addition to this Samson group the Collection also possesses an old bronze copy of small dimensions after Michelangelo's masterpiece, the Pietà in St. Peter's in Rome. Among the finest bronzes in the Pierpont Morgan Collection are four candlesticks (forming two pairs) of medium size which were originally designed for the adornment of an altar. They undoubtedly belong to the noblest examples of decorative bronze work of the Renaissance. Both pairs rest upon threesided bases, and are decorated respectively with the symbols of the Evangelists and with the busts of St. Peter and St. Paul. The ornament is simple, but extremely impressive and delicate, and points to the best period of the later Renaissance. From their close connection with the well-known candlesticks by Benedetto da Rovezzano, executed for the tomb of Henry VIII but now in the Cathedral of St. Bavon at Ghent, we may also ascribe these examples to this Florentine artist, who received and executed many commissions outside his own country.
- No. 109.
- No. 110.
- No. 111.

- One of the most valuable bronzes in the Collection is the life-size bust of Petrarch. It comes from the Collection of Prince Barberini and formerly adorned the Ducal Palace at Urbino. The smooth flat back shows that it must originally have been placed against a wall, and must have been surrounded by a frame. Two very similar busts, that of Mantegna in S. Andrea at Mantua, and its pendant, the bust of the poet Spagnoli in the Kaiser Friedrich Museum, offer good grounds for this supposition.
- No. 112.

The bust is not of Petrarch's own time, but was certainly produced more than a hundred years after his death (1374). The likeness is a faithful reproduction from certain miniature and other portraits, which were executed at a period not far removed from the great

poet's own day. As in all these portraits, Petrarch is represented in this bronze bust wearing a monk's cowl, and with powerful expressive features, markedly individual in treatment yet of great breadth and refinement in conception. All these points, as also the execution, prove that this is the work of an artist of the Quattrocento but I am unable to offer any definite information as to the identity of the artist or as to the school to which he belonged. Is it possible that Gian Marco Cavalli, the Mantuan, and the accredited author of the busts at Mantua and Berlin alluded to above, can have been the artist?

One other bust of similar quality is known to me which represents also one of the great masters of Italian poetry — the small bronze bust of Dante in the Museo Nazionale at Naples. It dates from about the same period as the Petrarch but no one has hitherto succeeded in bestowing upon it the name of any artist with certainty.

A signed bust in relief more than half life-size, of Bernardo No. 113.
Soranzo Governor of Crete, which was executed about the same time as the group after Michelangelo, brings us to the bronzes of the Venetian school. The artist is the Venetian medallist *Andrea Spinelli* who, according to the inscription, modelled the relief in 1540. Compared with contemporary Florentine art, the simplicity of the Quattrocento is still strikingly apparent in this portrait; and this is still more the case with the almost life-size bust of Marcantonio Passeri No. 114. which, from the cut of the beard, must have been executed rather earlier than the Soranzo portrait. Its conception and treatment are still so simple, the arrangement is so unassuming and yet so full of life, that the name of *Andrea Riccio*, which is proposed for it, seems by no means improbable. It would then belong to the last years of the artist, who died in 1532.

A small portrait in relief of the well-known poet, Tito Strozzi, No. 115. belongs to about the same period and probably to the same school. The treatment though rough and simple is effective. There are replicas of this portrait in different collections — in Mr. O. Beit's Collection in London; in the National Museum at Florence; and in other places.

I should also designate as Paduan-Venetian works of this period, two statuettes of children of larger dimensions in the Collection. One of them represents a young Satyr (as proved by the pointed No. 116.
ears which would not have been given to a youthful Bacchus) feed-

ing a lizard with grapes. This important bronze, which is not much under life-size, is considered, in the Pierpont Morgan Collection, to be German work. If so it must emanate from the workshop of the Vischers at Nuremberg which was markedly influenced by Padua and Venice. But apart from the fact that a *genre* figure of this size in bronze would not have been produced at that time in Germany, the type, the head, and the details — the vine-leaves, the lizard, and other particulars — as well as the whole execution, all point to Italy, and to Padua in particular. A small statuette of a Child in the Collection belongs to the same period and country, and probably

No. 117. to Venice. It is a nude child in a sitting posture, about half life-size and was originally designed, in all probability, for a Madonna group. The little figure is far superior to the group with the boy satyr; in its infantile helplessness, in the charming expression of the little head, and in the freshness of the wax casting which has not been touched with the chisel and exactly reproduces the broadly treated model, it closely approaches the figures of children in Gian Bellini's later pictures and even surpasses them in truth to nature.

Bronze plastic art on a small scale awoke to new life in Florence as well as in Venice during the later period of the Renaissance; and of these bronzes also, the Pierpont Morgan Collection contains many specimens of great value. First in importance must be mentioned a beautiful example which formerly adorned the Hainauer

No. 118. Collection, — a statuette of St. John the Baptist, about a third life-size, holding the baptismal bowl in his raised right hand. It is a signed work by the sculptor *Francesco da San Gallo*, one of the youngest members of that famous family of artists. In his large figures he appears heavy and mannered; in his rare medallions (the Pierpont Morgan Collection contains splendid examples of these) he is rough and even violent, though of great power; whereas the attitude of this bronze statuette is remarkably calm, the expression noble and the form beautiful. It is undoubtedly Francesco's masterpiece.

Far removed from the harsh strength of this great artist is the ultra-refinement of *Benvenuto Cellini's* goldsmith's work, a quality also manifest in his bronze. In the Pierpont Morgan Collection is a small

No. 120. bronze reproduction of his Ganymede; when engaged in producing this figure, Cellini made use of a classic marble torso as his model.

No. 121. The bronze figure of a Triton crouching over a group of three dol-

phins and blowing a long horn, from which issues the principal jet of water, closely approaches Cellini's art. The movement is almost too forcible and contorted though very suitable for a figure belonging to a fountain. A large and very effective bronze bust which has its home in New York and forms part of the Pierpont Morgan Collection, has always been considered a work by Cellini; the middle-aged man with full beard and wearing rich armour partly covered by a cloak, is said to represent Francesco d'Avalos, Marchese di Pescara. The Golden Fleece which adorns his breast, indicates a man of noble birth and high position; but neither the costume nor the style of the bust permit us to recognize in it Francesco d'Avalos, who died in 1525. In all probability the personage represented is Alfonso d'Avalos, Marchese del Vasto, the nephew of Francesco d'Avalos, and the fact that the bust was acquired from a descendant of that family in Naples confirms this supposition. Still less does the style justify the attribution to Cellini whose execution is essentially sharper and more exact. More decidedly does the grand conception and the soft broad treatment reveal the hand of a contemporary worker in bronze, *Leone Leoni*, a man who was no less celebrated than Cellini and who was principally employed by Charles V and more particularly by Philip II. A number of excellent busts by Leoni are preserved to us at Madrid, Windsor, Vienna and elsewhere. No. 124.

Somewhat later in date is the small bust of Pope Gregory XIV who filled the Papal throne during the year 1590. It was acquired from the Barberini Collection and is evidently the bronze cast of a wax model made for a large bust in bronze. In its rough almost untooled state, the treatment is remarkably vigorous and the strongly marked features are rendered with great individuality. Another example of this small bust passed from the possession of the Empress Frederick into the Collection of Prince Frederick of Hesse at Schloss Friedrichshof. No. 125.

A contrast to the extremely animated but very effective figure of the Marchese del Vasto, is a small statuette of Justice, the model by *Francesco Tadda* for the large porphyry statue, which he executed in 1581 and which still surmounts the column in the Piazza Santa Trinità at Florence. It is of noble form and vivacious and artless in movement and expression. Very forcible is another little figure of Florentine origin of this period : Moses holding the tables of No. 126.

No. 127.

the law; an untooled rough casting, but on this account extremely effective.

- The influence of Michelangelo is still seen in this mighty figure of Moses, whereas another artist, who seems to approach Domenico Poggini, produces a pleasing but superficial effect by modelling figures of slight, soft form together with a smooth treatment of the surface — a style characteristic of the late Renaissance at the moment of transition from the sixteenth to the seventeenth century. There are several little figures in the Pierpont Morgan Collection by this artist (whose name is unknown to me) *i. e.* : a gladiator who draws his sword and watches for his adversary and a nude man who hastens forward, carrying a boy on his shoulders; a well-known and original figure by the same artist is the acrobat standing on his hands, examples of which exist in the Kaiser Friedrich Museum and other well-known collections. The statuette of a nude warrior, holding in his raised right hand a weapon (which is here lacking), approaches very closely to his style, though the figure is more thick-set and muscular. In the Pierpont Morgan Collection there is also a charming and slender female figure belonging to this school: a nude Fortuna, poised on a ball, with her eyes blind-folded.
- No. 128.
- No. 129.
- No. 130.
- No. 131.

- Analogous in quality and belonging to the same period are two figures of larger dimensions whose unusually slender proportions strike the eye at once — a dancing Faun and its pendant, a dancing Bacchante. In their close connection with Roman models, in the arrangement of the hair and in their slimness of form, both — and notably the Bacchante — at first sight recall the bronzes of the close of the eighteenth century; but the treatment of form is altogether characteristic of the methods of the Italian Renaissance. The male figure is more especially admirable in its freedom of movement.
- No. 132.
- No. 133.

- No. 134. A bronze low-relief, depicting the Lament over the Dead Body of Christ, most theatrically composed, betrays dependence upon Michelangelo and is the work of a North Italian artist working in the second half of the xvi century probably Leone Leoni. Characteristic of him are the draperies which look as if inflated by the wind.
- No. 135. The two low-reliefs, the Lament at the Foot of the Cross, and the
- No. 136. Adoration of the Shepherds, are by a sculptor of similar style, who, as the inscription on the building in one of them bears witness, was a native of Parma. We meet with such work not infrequently, particularly in collections of arts and crafts. Like the examples in the

Pierpont Morgan Collection and following the methods of the workers in iron of the xvi century, these reliefs are stamped with dies, much chiselled and partly gilded. The effect produced is very magnificent, but the artistic design suffers greatly thereby.

Vulcan forging an arrow, and the nude Mars leaning on his shield, are works of coarser type by different artists of a school, most of whom probably came from Venice. The large figure of a Satyr standing by the trunk of a tree, attributed to the school of Riccio, I should prefer to regard as a work of this later period of the Cinquecento. Very frequent at this period are the bronze figures originally made for andirons, which adorned nearly every fireplace in the palaces of Venice and Padua. To this category belong various little figures in the Collection : such probably as the above-mentioned Mars; a similar but superior figure of Mars on a very attractive pedestal with Naiads; two smaller figures of Juno and Nature; and above all the two companion figures of Abundance which, for this period, are unusually quietly and skilfully handled. The pedestals of these two last-named figures with the little fettered satyrs, are borrowed from a candelabrum by Riccio.

No. 137.

No. 138.

No. 139.

No. 140.

Nos. 141, 142.

Nos. 143, 144.

In spite of the powerful patronage of the Medici princes, Florentine art, in imitating Michelangelo, lost itself more and more in affected display and in poor and mannered disposition of form. Soon after the middle of the century, it was again stimulated to new, original and individual conceptions and decorative effects, but this was less owing to its own vigour than to the talent of foreign artists from the North who at that time were attracted to the Medici Court in great numbers. These artists, some of whom were goldsmiths and masters of the minor arts, and others (the majority) sculptors, developed to full individuality under the influence of Florentine environment. On the other hand they, and particularly Gian Bologna of Douai, had a stimulating effect upon Tuscan art, and led it to a sound and seemingly brilliant second period of excellence.

Bronzes on a small scale were in special favour at this period, and these creations rank among the most delightful productions of this form of plastic art, by reason of the growing tendency to decorative effect and accuracy of execution. Here, too, we find *Gian Bologna* in the forefront, both as regards the quality and the num-

ber of his small bronzes. They are for the most part copies of his well-known large bronze and marble figures and groups, which were highly esteemed by his contemporaries, particularly by the princely collectors of the time with the Emperor Rudolph II at their head. His famous Mercury, the group of the Victory of Virtue over Vice, the Rape of the Sabine Women, the Hercules and Nessus and others, have all been preserved to us in small bronze copies of varying size, which were produced in Gian Bologna's workshop and generally too under his supervision; occasionally indeed they bear his signature.

His small figures of women bathing; the Susanna; the crouching Venus; and subjects which occur in numerous small bronzes, may have been executed in the first instance as models of statues for wells and fountains. Various figures of this kind are still preserved to us in the Medici Gardens. But other small bronzes were designed and executed simply as statuettes; for instance: the Twelve Labours of Hercules; the groups of Nessus and Deianira; the groups of fighting animals, and a series of *genre* figures: birdcatchers, pipers, beggars, and suchlike—these latter being so markedly Netherlandish in character that they may rightly be designated early works of the artist. Nearly all these bronzes and others besides, are distinguished by happy choice of subject and facile design, by beauty of line and powerful treatment of the whole, by grandeur of construction and beauty of form. The actual modelling of the figures indeed shows no deep feeling for nature; they are the artist's abstract conception of the human figure; but this strikes us less than it otherwise would, owing to the small proportions of the figures, to which also greater vitality is imparted by the artistic effect of the patina as well as by the perfect technical execution.

- The Pierpont Morgan Collection contains a number of these
- No. 146. groups and statuettes by Gian Bologna. The Deianira group is proved to be an original work of the artist by the inscription IOANNES
 - No. 147. BOLOGNÆ on the fillet in the Centaur's hair. The group of the Vic-
 - No. 148. tory of Virtue is also excellent. The larger statuette of Juno is a replica of the well-known, half life-size statuette in the Bargello.
 - No. 150. A follower of Gian Bologna has converted the woman drying herself after the bath into a Venus by placing a little sleeping Cupid by her side; as is also the case with the statuette of the woman extracting a thorn from her foot, in which the little figure is very

daintily wrought and graceful and refined in movement. Another No. 155.
 little figure of a young girl after the bath is a rarer design by this
 artist. The crouching woman, surprised while bathing, is entirely No. 153.
 borrowed from the classic model, and, according to Gian Bolo-
 gna's conception, is either a Venus or a Susanna. Very original,
 and also by his own hand, is the lamp in the form of a chimera — No. 151.
 a beautiful woman, with limbs like the short extremities of some
 beast, riding on a dolphin-like winged monster. Mr. Pierpont
 Morgan possesses two specimens of this lamp; one of which, toge- No. 152.
 ther with several of these Bologna bronzes, was acquired with the
 Mannheim Collection. He also owns one of the many small copies
 of the famous Mercury at Florence. A statuette of the Baptist, No. 154.
 attributed to the school of Gian Bologna, proves how little this No. 156.
 art was adapted to the representation of Biblical figures.

Among Gian Bologna's numerous pupils and assistants *Pietro Tacca* was the one prominently associated with the artist in his last works, and in consequence was himself entrusted with the execu-
 tion of different great monuments. He is credited with a number
 of small bronzes of fantastic figures which are often unpleasing
 and spasmodic in effect, though sometimes designedly so, for
 these small groups, which are mostly met with singly, appear to
 depict a great Witches' Sabbath; emaciated witches, tailors and
 other lean figures, who gallop wildly on goats accompanied by No. 157.
 demons. One such group in the Pierpont Morgan Collection,
 has always been set down to Pietro Tacca; and the fantastic masks
 on his bronze fountains in the Piazza dell' Annunziata in Flo-
 rence render this attribution probable. Comparison with these
 works leads me to infer that an original and varied group in the
 Pierpont Morgan Collection composed of five slender little figures No. 158.
 and representing the Martyrdom of St. Lawrence, is a work of
 Tacca's earlier period. This group is arranged as an inkstand and the
 crouching demons, on which the triangular base rests, are genuine
 Tacca figures.

Adrian de Vries was a countryman of Gian Bologna and greatly
 under the influence of that master during his stay in Italy. He is a
 more skilful artist than Tacca who by his fantastic compositions en-
 deavoured, during a period of artistic impotence, to gratify the taste
 of the time for coarse and humorous subjects in spite of the fact
 that plastic art is perhaps the least fitted of the arts to illustrate

- such subjects. The large group in the Pierpont Morgan Collection, No. 165. of a Triton endeavouring to embrace a Naiad, who stands at his side, was designed for the top of a fountain; it so closely follows the grouping in the compositions of Gian Bologna — as for instance in the Victory of Virtue in the Bargello — that we might conclude there was some relation between the two, perhaps that of pupil and master; though we have no definite knowledge as to this. These figures, entirely influenced by Gian Bologna in build and in type, though fuller and coarser, are not so cleverly grouped and do not show such beautiful lines when viewed from every point No. 166. as do the figures of the elder artist. The statuette of a nude and fleshy Diana, only recognizable as that goddess by the hound at her feet, is true to nature and admirable in execution. The forms betray Flemish influence recalling the art and period of Rubens.

There is an artist whose name is not known to us, but who closely follows Gian Bologna's manner and period. Eight or ten different bronze statuettes, all of entirely similar character, may be ascribed to him. Like Gian Bologna, this artist seems to me to be a native of the Netherlands or of the North of France who studied in Italy, perhaps under his famous countryman. His figures are all small and purely *genre*-like in character: youthful women bathing, or at their toilet; as well as costume figures. In build his figures are still more slender than those of Gian Bologna; their height being more than nine times the length of the head; the limbs are firm but less individual and naturalistic than in the work of the Florentine master; but they are almost more elegant in appearance, and are executed and finished with — if possible — still greater care.

- No collection is so rich in the works of this anonymous master as that of Mr. Pierpont Morgan; it contains excellent examples of five No. 167. characteristic specimens, one of them being twice repeated: the No. 168. Woman Bathing and about to dry her feet; the Woman Bathing who No. 169. plaits her hair; the Woman Bathing who half turns round and touches No. 170. her right foot; and the Woman Bathing who combs her hair — all of them of course are nude and seated on the stump of a tree or on a drapery. Mr. Morgan acquired these charming little figures with the Mannheim Collection, and, together with them, the bronze No. 172. statuette of a youthful woman with a market-basket on her arm — the entire type, the small head, slender form, elegant carriage and shape of the hands, as well as the powerful chiselling and brilliant

patina have so many points in common with the figures of the women bathing, that this statue is undoubtedly the work of the same artist. On one of the women bathing we even find the same peculiar head-gear. The costume of this woman with the market-basket, at the same time gives us a clue as to the period and the origin of the creator of all these little figures. The dress is pronouncedly Northern in character and in 1600 was worn in the Southern parts of the Netherlands and in Northern France. The same evidence is afforded by the companion piece to this little figure, a young man in modern dress, holding his gloves in one hand — a bronze statuette of similar size, of which, among other places, there is a good specimen in the Ryks Museum at Amsterdam. The form, the slender build and the small head are characteristic of the art of this part of the country, particularly of the North of France, at the end of the sixteenth and the beginning of the seventeenth century. We may therefore, with great probability, assume that the artist was a fellow countryman and younger contemporary of Gian Bologna who, as we know, came from Douai, at that time in the Netherlands.

The small group of Venus, kneeling and teaching the youthful Cupid to bend his bow, is the work of another artist who developed under the influence of Gian Bologna. This artist is superior to the anonymous Frenchman in accuracy of proportion and in skilful grouping, though he closely resembles him in many other particulars. The Pierpont Morgan Collection contains a fine example of this excellent Venus group. No. 173.

There is another sculptor whom I should like to include in this second great period of the Italian Renaissance in which Northern artists played such an important part. Several small bronze groups of very pronounced individuality from his hand have come down to us. The names of the masters of these last-mentioned statuettes are still a subject of doubt; but we can, at least with some probability, ascertain their origin and the date of their production. We are still completely in the dark about this artist and the greatest diversity of opinion prevails regarding him. By some his work is referred to the fifteenth century; by others it is ascribed to the later seventeenth century. The marked facility with which the casting is carried out, and the manner of casting in *cire perdue* — which only came into general use in Italy at the commencement of

the sixteenth century⁽¹⁾—induce us to reject the earlier date. As little can we admit the theory of their late production, since the technique, as well as the modelling, particularly in a group of Venus and Cupid, place the artist under the influence of Gian Bologna in spite of certain marked differences evident in their work. Of the two groups (which we find both in a large and in a much smaller size) one represents Adonis sleeping, with a dead boar by his side; the other, its companion piece, a Venus on a Dolphin in an attitude of despair, with a Cupid beside her. Only a few examples are known to us. The groups are dwarfed in structure, the figures thick-set, the heads large, with almost ugly features. The artist is neither a master of grouping nor of design (a Venus with a dolphin, rising from the sea, in the Kaiser Friedrich Museum, repeats the lamenting Venus with some few variations); and yet the naturalness of the whole work, and a certain breadth of treatment, the naïve and simple conception as opposed to the affected elegance and the somewhat inane beauty of form to be observed in the work of contemporary artists, even of a Gian Bologna, have a refreshing effect and certainly remind us of the masters of the Early

No. 174. Renaissance. The Pierpont Morgan Collection boasts an example of the Sleeping Adonis from an excellent unchiselled wax cast.

No. 175. Several bronzes of children in the Collection belong for the most part to this later period of the Cinquecento; a Cupid

No. 176. running, and another striding forward, are certainly by the same hand and are probably companion pieces. A somewhat larger and very graceful Cupid who — as we see in other examples — carried

No. 177. a large shell in his outstretched arms, may with probability be regarded as a work by *Roccatagliata*, judging from the little figures of angels which we find on his large signed candlesticks in San Giorgio Maggiore in Venice. I say “with probability” because the representations of children in Venetian plastic art at this date are so typical, and therefore so similar, that it is very difficult to determine if they are by the hand of Alessandro Vittoria, Roccatagliata, or even of Jacopo Sansovino, the originator of this type of children.

No. 178. Among the very small bronzes is a Cupid looking upwards as though about to let fly an arrow. This bronze is particularly

⁽¹⁾ We are however acquainted with isolated examples which may be ascribed to a somewhat earlier period.

charming and interesting, in that it is borrowed from a composition by Donatello.

At this period and more especially in Venice, bronze plastic art also produced a great number of utensils and vessels for domestic use. In Florence such works were executed principally by goldsmiths, like Cellini and the numerous German and Dutch workers in silver who were employed at that time at the Court of the Grand Dukes and by the patrician families of Tuscany. The Venetian nobles, however, preferred bronze as more durable and calculated to produce a greater effect. In earlier times the adornment of the writing-table, with its necessary appurtenances from the inkstand to the candlestick and small lamp, was all that was required. But the ever-increasing needs of life made new demands upon the artists. In the first place andirons or dogs for the fire-place became a necessity; then sets of candlesticks of medium size for the altars of chapels, and large candelabra for the choir; finally door-knockers and door-handles of all descriptions, vases, salt-cellars, censers, and so forth. The character of these articles does not differ very materially from the kindred pieces of the Quattrocento, which even at that date were often so covered with reliefs or figures that their structure and precise primitive form were scarcely visible; but in this later period the figures themselves, singly or in groups, were made subservient to the form of the utensil. Yet this as a rule was always effected with so much taste and imagination, that it rarely jars upon us in the slightest degree; the artists were fully competent to deal with fantastic designs taken from classic models and to adapt and utilize them for their own purposes.

The Pierpont Morgan Collection contains a number of such works. I am inclined to attribute a couple of large and magnificent andirons to *Jacopo Sansovino* himself, the creator alike of plastic art and of the architecture of Venice in the later Renaissance. They are half-figures of stately youthful women, looking straight in front of them, the shoulders and lower portion of the body ending in foliage. A coat of arms in a frame of bold design is suspended like a pendant round the neck of each figure. Unhappily, as was so often the case, the member of the patrician family who sold these bronzes defaced the coat of arms. A large door-knocker is no less beautiful in its way, and closely follows the art of Sansovino; in the centre is enthroned a draped female figure (is it Charity?) with two Cupids,

No. 185.

No. 186.

- and two genii hold the coat of arms above her head; the figures here are of peculiar charm, and the execution in *cire perdue* is particularly delicate. Altogether worthy of Sansovino himself, is another inkstand simple in form but extremely effective in its structural qualities and in the recumbent figures. The crouching forms of the nude giants who support the bowl (for the ink), both in drawing and movement betray the influence of Michelangelo in the most felicitous manner. An inkstand of fantastic design also belongs to the school of Sansovino — a mermaid, wearing a helmet and holding between her twisted fishtails a wide-mouthed receptacle to hold the ink. This inkstand must have been very popular in Venice as a number of copies of it have come down to us. Of fantastic construction and design also, is a lamp on a high foot of which I know only one other in the Victoria and Albert Museum (and that moreover an altered and incomplete version) — a boy in the dress of a Neapolitan fisher, who blows a flame with a pair of bellows as he crouches on a shell, which a dolphin balances on its tail. The lower part of the shell is adorned with wreaths and other decorative work. This charming example shows us how cleverly and with what taste the artists of this period were able to combine the most heterogeneous objects and to produce an effective whole from the most fantastic combinations. The contemporary mortars are simpler in treatment, as we see in a small and dainty specimen which is ornamented in low relief with cupids supporting a coat of arms.
- No. 187.
- No. 188.
- No. 189.
- No. 190.

Towards the end of the sixteenth century the construction of the Venetian bronze utensils becomes more inharmonious and stilted in design; at the same time they are less delicately executed, and the treatment of the little figures with which these vessels are covered, becomes more conventional and mannered. Jacopo Sansovino had been the leading artist of the middle of the century; now we find his place taken by his pupil *Alessandro Vittoria*, by whose hand there are various large and thoroughly authenticated church candelabra; these enable us to identify, as the work of Vittoria, a number of smaller candlesticks, fire-dogs, door-knockers, and other articles. Very characteristic and excellent works by this artist are two large and admirably wrought fire-dogs, adorned above with Statuettes of War and Peace, and decorated below with Cupids, masks and fauns.

Nos. 193, 194.

Nos. 195, 196. Two three-sided inkstands with a Cupid on the cover, belong to

the school of Vittoria, or are from his workshop — the one supported on Dolphins being in composition the most felicitous of the two. A candlestick of the same period has, quite exceptionally, No. 198. only a decoration of mere formal ornament.

Casting in bronze had been practised in Germany from the early Middle Ages, perhaps from the time of Charlemagne, and was developed to a high degree of excellence in the later Romanesque period, when, in Italy, the first independent attempts had scarcely begun. From the fourteenth and fifteenth centuries this German art declined greatly and was almost confined to mechanical casting in latten until, towards the end of this period, it awoke to new life in the foundries of the *Vischer* family at Nuremberg. To this earlier time belongs a seated figure of the Madonna holding the Child which, judging No. 202. from the style and the character of the base and of the decoration, appears to have been cast from the model of a figure in silver. The elder Peter Vischer was the author of a number of monuments and monumental brasses which rank with the most important sculptured work of the German Renaissance. The small specimens of plastic art which were produced in the Vischer foundries were almost exclusively the work of his sons who had received their inspiration either directly in Italy or indirectly from Italian models. Thus the excellent statuette of Eve, which Mr. Pierpont Morgan acquired No. 203. from the Hainauer Collection, is not from the hand of the elder P. Vischer, as was formerly supposed, but is by one of his sons; not the work of the younger Peter, but of his brother, Hans Vischer, who survived him. The very strong chiselling and the pleasing but somewhat commonplace and boneless forms, are characteristic of Hans, who probably found his model in the Venetian paintings of a Palma Vecchio. Several similar bronze figures of medium size, are proved by existing documents to have been by his hand. A second bronze in the Pierpont Morgan Collection, a bust of Aristo- No. 204. phanes, which is considered to be the work of the elder Vischer, is not by him nor is it a product of his workshop.

Another smaller figure undoubtedly owes its origin to the elder No. 205. brother of Hans — Peter Vischer the younger. It is the nude figure of a man of Herculean proportions, with both arms outstretched and holding in each hand a sickle-shaped object in which a candle

was originally inserted. The type of head and formation of the figure are equally characteristic of the younger Peter Vischer.

No. 206.

Mr. Morgan has succeeded in obtaining a remarkably fine specimen of another extremely rare class of bronze. It represents St. Catharine, almost two thirds life-size and is the only German bust in bronze of this date at present known. The small opening in the head proves that it was designed originally for a reliquary.

Busts of this description in silver and occasionally also in wood, are already met with in the early middle ages. The bust of St Catharine was acquired at Cracow and was formerly in a church in that city. From the style and the delicacy of the ornamental work it dates apparently from the end of the fifteenth century and is clearly a work of the school of Nuremberg. The only sculptor of note who is known to have worked at Cracow at that period was *Veit Stoss*, who was almost as celebrated as a carver in wood as was Peter Vischer as a craftsman in bronze. He was also skilled in bronze casting and the type of the head, the sensitive expression, the treatment of the hair and of the ornamental accessories, agree well with his early works at Cracow, a city which the artist quitted in 1496 in order to return to Nuremberg. The work is unusually refined in feeling and the execution is singularly careful.

Nos. 210, 211.

Nos. 212, 213.

Bronzes of the Netherlands are almost more rare at this date than German bronzes. The statuettes in the Ryks Museum at Amsterdam and the bust of Philip the Good in the Palace at Stuttgart, both dating from the time of the Van Eycks, are almost unique in their way. Figures in latten occur more frequently at this date and were commonly used for the decoration of altars, fonts and other parts of a church. Four such figures are in the Pierpont Morgan Collection, SS. Peter, John the Evangelist, Adrian and Stephen. They are coarse and roughly executed, as is usually the case with these brass figures — the so-called "Dinanderies" (from Dinant the town where they were principally made) — but they have a certain simple and telling individuality.

Nos. 241, 215.

About two hundred years later than these works are two graceful groups, pendants, of somewhat large dimensions, representing Mercury with the youthful Cupid at his feet. These groups, one or other of which is occasionally met with in other collections, have recently been ascribed to the Viennese, Raphael Donner; but very wrongly. Two small groups with a similar subject by this artist

have been made the basis for this attribution but the treatment of form in these groups is manifestly different and far more Baroque in character. The groups in the Pierpont Morgan Collection clearly reveal the manner of a Fleming of the time and immediate surroundings of Rubens, who, I am inclined to think, was the friend of Rubens, the youthful François Duquesnoy, on whom the nickname of Fiammingo was bestowed in Rome. The influence of Italian and classic models is also evident in both these groups. As Flemish works of the seventeenth century showing a very decided strain of Italian feeling, I should designate three bronzes which must originally have belonged to a large group composed of many figures, principally animals and representing a bull-fight. The figures are coarse and unpleasing in conception and in the treatment of form. Nos. 216, 217.
No. 218.

There are also a number of French bronzes in the Pierpont Morgan Collection. The works executed by French sculptors in bronze during the thirteenth and fourteenth centuries — the period when French plastic art reached its zenith — have only been in part preserved, and have mostly remained in the churches. A magnificent example of early French workmanship is the colossal bronze candelabrum which was carried off from France as part of the spoils of war and was set up in the Cathedral at Milan, where it may still be seen in the centre of the N. Transept.

The Pierpont Morgan Collection contains some excellent specimens of French bronzes. These are principally works of a decorative nature produced in the eighteenth century, but there are besides a few earlier bronzes. For instance a small kneeling figure holding with both hands a reliquary of rock crystal, an admirable example in the style of analogous goldsmiths work of the second half of the fourteenth century. A very remarkable, and in its way unique, example is the great bronze Angel from the Chateau du Lude, where it was probably placed on the top of the tower and fulfilled the purpose of a weather-vane. From the inscription on one of the wings we learn that Jehan Barbet of Lyon executed this figure in the year 1475. It is documentarily proved that the artist also followed the profession of a cannon-founder at Lyon towards the close of the century. It was very usual in all countries for those who followed this profession to be also modellers in bronze. No. 3.
No. 2.

The curiously spare and attenuated proportions of the figure are undoubtedly to be explained by the fact that this angel was designed as a standard bearer. The expression of the youthful head, on the other hand, is extremely attractive and full of charm. In type and expression it recalls the St. Catharine by Veir Stoss.

Not until the Baroque period was casting in bronze again cultivated in France, at first by artists who were summoned from Italy, then by French artists, whose monuments of kings, large groups, busts and small figures, became the models for the art of the rest of Europe. The French Revolution practically annihilated all the most important works of this period; but there remained those numerous small bronzes, inspired, for the most part, by the favourite classic statues of that time, when indeed they are not obvious copies of them. Their value is therefore chiefly decorative. For this reason we find in Mr. Pierpont Morgan's Collection only some few examples of this kind which are used in his residence as ornaments —

- Nos. 220, 221. for instance, the two youthful busts representing probably Diana and Actæon. The eighteenth century in France took little interest in plastic art in bronze; marble and clay were better fitted for the subtle and delicate rendering of the flesh, and for that high finish, the attainment of which was the end and aim of the sculptor. The bronzes which we possess by Houdon, Clodion, Falconet and others, are therefore, mostly copies of their clay or marble originals, and were executed in their studios. Mr. Pierpont Morgan, like the Paris Collectors, has preferred to acquire the genuine originals wrought by the hands of these excellent artists of the eighteenth century. They are an ornament to his houses in London and New York; and by their side he has placed, as effective decoration, single bronze statuettes of larger dimensions by the same artists — these are : an old copy of smaller dimensions of Houdon's famous masterpiece, the Diana in the Louvre, of about a third life-size; the slender female figure of Fidélité by Houdon; and the two graceful groups by Clodion of a maiden and a youth who, hovering on clouds and accompanied by Cupids, hasten to meet one another.
- No. 222.
No. 223.
Nos. 224, 225.

DESCRIPTIONS.

I — KNEELING FIGURE OF A MAN.

French. Second half of XIII century.

He kneels on one knee looking in front of him, clad in a long garment with a girdle around the waist. His left hand rests upon his hip, his right arm is extended, the fingers of the hand clenched upon the palm and forming the socket for a candle. The hair is treated conventionally and is adorned with a narrow circlet.

H. 4 $\frac{1}{8}$ inches.

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2 — AN ANGEL.

French. XV century (second half). Jean Barbet of Lyon.

PLATES I, II, III.

Full-length standing figure clad in an alb which reaches to the feet. The head seen in full face is slightly bent and inclined to the right shoulder with eyes cast down. Thick waves of hair frame the face and are gathered loosely on the nape of the neck; a jewelled ornament attached to a band adorns the brow. The right arm is bent and held close to the side, the thumb and forefinger of the hand are extended, the remaining fingers lie on the palm; the left hand is clenched and once held a tall cross. The great birdlike wings reach upwards almost to the top of the head, and downwards to below the knee. On the inner side of the left wing is the following inscription: «Le xxviii^e jour de Mars, l'an mil CCCCLXXV Jehan Barbet dit de Lion fit cest angelot.»

This figure with its natural grace, charm of expression and remarkable delicacy of execution, is a work of exceptional merit and was designed originally for the top of one of the small towers of the Chateau du Lude in France (on the borders of Maine and Anjou). It served the purpose of a weather-vane, the outstretched forefinger fulfilling the functions of the arrow, and the



No. 1.

action of the wind on the great wings performing the rotatory movement. The figure was therefore designed to be seen from below; this explains certain defects of proportion which are now apparent. Seen in foreshortening in its original position, they would scarcely have been noticeable, whereas when torn from its natural surroundings and placed on a level with, or a little above, the human eye, these defects become more evident.

H. 46 inches.

Executed for Jean Daillon, Seigneur du Lude.
See Paul Vitry, Michel Colombe et la
Sculpture française de son temps, p. 84.

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No. 4.

wrists; the collar is adorned with a pattern of leaves conventionally treated; a very similar design being used for the decoration of the plaque. The hair is arranged in thick rolls and clustered curls; a narrow fillet encircles the crown of the head.

H. 6 $\frac{1}{4}$ inches.

Bardac Collection.

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4 — A REARING HORSE.

Italian. Early xiv century.

Markedly archaic in treatment. Originally gilded throughout but only traces of gold now remain.

H. 10 $\frac{1}{2}$ inches.

5 — A TOY HORSE OR MULE.

Italian. xiv century.

With abnormally long legs and short body; bridled and provided with saddlebags and mounted on a low oblong base.

Primitive in structure and drawing; probably intended for a child's toy.

H. 3 inches.

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6 — FIGURE OF A GROTESQUE ANIMAL.

Italian. xiv century.

Seated on its haunches; its fore-paws planted on the ground and ending in large claw feet. The head is that of a monster with human features.

H. 4 inches.

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7 — ST. JOHN THE EVANGELIST.

Italian. Beginning of xv century.

Full-length standing figure clad in a long robe and mantle, his right hand raised in blessing, the left originally held the chalice which is now missing. His long hair falls over his back.

Gilded. H. $5 \frac{3}{16}$ inches.

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No 7.

8 — EQUESTRIAN FIGURE OF ALBERICO SUARDI.

N. Italian, c. 1450. — One of the earliest works of its kind.

PLATE V.

Clad in a long loose garment with a close-fitting cap on his head and mounted on a small sturdy horse, he holds the reins in his left hand, his right rests upon his horse's neck. His name is inscribed on the pedestal in Gothic letters.

H. $8 \frac{1}{8}$ inches.

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Collection of Count Marenzi, Bergamo.

9 — HERALDIC FIGURE.

Giovanni di Bertoldo. Florentine School.

Born in Florence, c. 1420. Died December 28th, 1491, near Florence.

The favourite sculptor of the Medici family.

PLATE VI.

Nude standing figure, vine tendrils encircling the waist and passing over the right shoulder. A massive club is held upright in the left hand, the right rests upon a shield, which is however, a later addition. The head, turned to the right shoulder, is covered with thick curly hair and wreathed with flowers. Both feet are firmly planted on the round base.

Originally gilt. H. $8 \frac{3}{16}$ inches.

The companion piece (turning to the left) is in the Liechtenstein Collection. Both originally designed as armorial supporters.

Introduction, p. vi.

10 — HERCULES.

Giovanni di Bertoldo.

PLATE VII.

Full-length standing nude of muscular build, grasping a short club in his right hand, his left arm enveloped in the lion's skin. He stands on a pedestal, the right foot firmly planted, the left slightly raised. The massive head, bearded and covered with thick hair which falls over the temples, is turned towards the left, the lips are parted, the face wears an expression of grim watchfulness, as though awaiting with keen expectancy the onslaught of a foe.

H. $8 \frac{1}{8}$ inches.

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Pulsky Collection, Budapest.

11 — HERCULES.

Early copy after Bertoldo.

PLATE VIII.

Full-length nude, standing upon a low triangular base which is raised on scroll-feet and adorned with a decorative border. His right foot stands firm, the left knee is bent and the foot raised high, the toes only pressing against the base. The upper part of the body leans over slightly to the left, and the head is turned in the same direction; the general aspect is one of tension as with both hands he grasps a weapon and seems about to strike a mighty blow.

H. $8 \frac{9}{16}$ inches.

Introduction, p. vii.

Pfungst Collection.

12 — AN ATHLETE.

Florentine. Beginning of XVI century. School of Bertoldo.

PLATE IX.

Full-length standing nude, the head covered with thick short hair is turned slightly to the right, his left hand holds a ball, his right grasps some instrument partly broken, the nature of which it is difficult to determine.

H. $10 \frac{1}{8}$ inches.

Introduction, p. vii.

Pfungst Collection.

13 — HERCULES.

Antonio del Pollaiuolo. Florentine School. Born in Florence, 1429. Died in Rome, 1498.

PLATE X.

Full-length nude, standing on a high triangular socle of beautiful proportions decorated with ram's heads, foliage and trophies. He grasps his broken club in his right hand, and with his left holds the lion's skin which is flung over his shoulder. The weight of his body rests upon his right leg, the left foot tramples on the head of the Cretan Bull. His attitude is one of triumphant self-reliance; the head is slightly turned, the hair falls in heavy locks upon the temples and right

shoulder, the features wear an expression of calm determination and virile strength.

H. $17 \frac{1}{2}$ inches.

Marchese Niccolini.

Introduction, p. VIII.

14 — PARIS.

A. Pollaiuolo.

PLATE XI.

Full-length standing nude, holding a long staff with the right hand, the left arm akimbo, the hand grasping the apple. The head seen in profile, remarkably beautiful in type, is turned to the left. The form is slender and in treatment closely resembles that of the preceding with broad shoulders, small hips and bone and muscle sharply defined.

H. $10 \frac{7}{8}$ inches.

Mannheim Collection.

Introduction, p. VIII.

15 — MARSYAS.

A. Pollaiuolo.

PLATE XII.

Full-length standing nude. The right arm with elbow bent and fingers curled inwards, the left arm raised, beating the air. Grief mingled with rage is depicted on the countenance and the whole attitude is one of impotent despair.

The moment chosen seems to be that immediately succeeding the defeat of Marsyas by Apollo.

H. 21 inches.

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16 — DAVID WITH THE HEAD OF GOLIATH.

Verrocchio (?), Andrea del Verrocchio. Florentine School. Born in Florence, 1406. Died in Venice, 1488.

PLATE XIII.

Full-length standing nude, looking down at the head of Goliath, which lies on the small circular base beneath his left foot; his right foot stands firm upon the base. His head inclines slightly to the right shoulder; he glances down to the left; the hair is waved over the temples and falls in a thick mass on either side of the face. His right arm hangs by his side, his left akimbo with the palm of the hand turned outwards and fingers bent.

H. 2 ft. $5 \frac{2}{10}$ inches.

Aynard Collection, Lyon.

Introduction, p. IX.

17 — HERCULES.

(Verrocchio?)

PLATE XIV.

Full-length nude, his left foot supported upon a stone, the knee is bent and the left hand rests upon the thigh. The right leg and upper part of the

body rigid; the head seen in profile is turned stiffly to the right. The lion's skin falls from the shoulder and covers the right arm; the hand grasps the end of the long club, the top of which rests upon the ground.

H. 10 inches.

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Pfungst Collection.

18 — DAVID.

Bartolomeo Bellano. Paduan School. Born about 1430 at Padua where he died in 1498.

PLATE XV.

Full-length standing figure of a youth, with long hair, wearing a short tunic confined at the waist with a girdle; the sling across his shoulder. He looks down at the head of Goliath which lies at his feet and grasps the hilt of his sword, the point of which rests upon the giant's head.

H. 9 $\frac{7}{8}$ inches.

Introduction, p. xii.

Pfungst Collection.

19 — NEPTUNE AND SEA-MONSTER.

Bellano.

PLATE XVI.

Full-length nude, standing on the back of a sea-dragon which he holds with a bridle, while the monster, impatient of restraint, tosses its head backwards with wide-open jaws.

The head of the god, which is massive and powerfully modelled, is bent forward looking down. He presses his knee against the monster's head and rests his heel upon its tail, raising his trident aloft as if to urge it forward. The composition is finely conceived and the workmanship is admirable.

H. 13 $\frac{1}{2}$ inches. — L. 11 $\frac{1}{4}$ inches.

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Spitzer and Hainauer Collections.

20 — NEPTUNE AND SEA MONSTER.

Free copy after Bellano.

PLATE XVII

Full-length nude, seen in profile, standing upon the tail of a human-headed sea-monster, his right arm upraised in a threatening attitude. The monster turns its head and looks at Neptune as if imploring mercy.

H. 5 $\frac{1}{8}$ inches.

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Pfungst Collection.

21 — NEPTUNE AND SEA-MONSTER.

Free copy after Bellano.

PLATE XVIII.

Full-length nude, standing with one foot on the tail of a human-headed sea-monster, the other foot poised with the toes resting upon the creature's back.

The right arm is raised above the head; the left hangs down, the clenched hand must originally have held the trident. The head which is seen nearly in full face, is bent forward slightly and looks down. The features are benevolent in expression and the lips are parted as if speaking. The monster holds a shell between its fins and turns its head appealingly to Neptune.

H. $8\frac{1}{16}$ inches. — L. $8\frac{1}{4}$ inches.

Introduction, p. xii.

22 — MARSYAS.

Bellano.

PLATE XIX.

Full-length nude, standing in an attitude which seems to denote consternation and despair, shrinking back as it were in horror from his impending fate. His body is inclined towards the right, the weight thrust upon the right leg which makes a forward movement as though about to flee; the left foot, in the act of being drawn after the right, rests lightly upon a stone. The head is slightly inclined to the left, the countenance wears a set expression of concentrated anxiety and pain; the arms are bent and the hands drawn up in a somewhat contorted manner as if about to fling away the flute. Probably designed as a pendant to the copy of the classic Marsyas, but treated with much originality and representing a new and dramatic version of the myth. Closely related in style to the Neptune No. 19.

H. $13\frac{1}{4}$ inches.

Introduction, p. xii.

Pfungst Collection.

23 — VENUS.

Bellano.

PLATE XX.

Full-length standing figure, the upper part of the body nude, the lower draped to the feet.

She holds the apple in her right hand and turns her head looking down at it. Her hair, adorned with a small diadem, is rolled back from her face and gathered into a knot at the back; a ringlet on either side of her face falls to the shoulders. She stands on a small circular base, her bare feet are visible below the folds of the drapery. The modelling of the hands, with the small transverse furrows on the fingers, and the treatment of the folds of the drapery, are characteristic.

Gilded bronze. H. $10\frac{1}{4}$ inches.

Mannheim Collection.

Introduction, p. xiii.

24 — QUEEN TOMYRIS WITH THE HEAD OF CYRUS.

Bellano.

PLATE XXI.

Full-length female figure standing on a low triangular pedestal which is raised on three ball feet and decorated with a narrow band of ornament. On the palm of her right hand she holds the decapitated head of a bearded man. She turns her

head to look at it, horror-stricken yet apparently fascinated by the sight, her lips are parted, her eyes dilated and she raises her left hand with a gesture of consternation. Her hair, which falls in wiry curls about her neck and temples, is adorned with a crown of the same form as that which encircles the head of her victim.

H. 12 inches.

Collection of Prince Serracini.

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25 — KNEELING FIGURE OF A MAN.

North Italian. xv century.

PLATE XXII.



No. 28.

He kneels on one knee, clad in a long robe and a mantle which falls in folds on the ground, his right arm raised, with elbow bent and fingers curved over, his left hand extended with fingers bent upwards; both hands appear to be cased in mail. The head, with thick beard and hair covered by a small round skull-cap, is turned to the left with an expression of devout attention.

H. 4 inches.

Gilded bronze.

26 — KNEELING FIGURE OF A MAN.

North Italian. xv century.

PLATE XXII.

Pendant to the preceding, very similarly garbed. The figure kneels on one knee, the head turned to the right. The right hand emerging from under the mantle is extended; the left raised showing the palm.

H. 4 inches.

Gilded bronze.

27 — ST. JEROME.

School of Bellano.

PLATE XXII.

The saint, tonsured and with a long beard conventionally treated, kneels on a low narrow pedestal, a stone in his hand wherewith to strike his breast. The upper part of his body is bare and much emaciated, the lower part draped; at his feet crouches the lion.

H. 4 $\frac{1}{2}$ inches.

Gilded bronze.

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28 ST. SEBASTIAN.

Italian (Venetian). xv century.

Full-length nude bound to a column and pierced with arrows; seen in full face, his head surrounded by a large disk-shaped nimbus.

Gilded bronze. H. $3\frac{1}{8}$ inches.

29 SUSANNA.

Riccio, Andrea Briosco, called il Riccio. Paduan School. Born 1470 at Padua where he died in 1562.

PLATE XXIII.

Nude female figure having just emerged from the bath. She turns to flee, an expression of consternation on her face, her lips parted to emit a cry of outraged horror.

Her hair is parted in the centre, a cluster of curls lies on the forehead and a low coil on the nape of the neck.

H. $10\frac{6}{8}$ inches.

Collection of Comte J. de Bryas.

Introduction, p. xiv.

30 — EQUESTRIAN FIGURE.

Riccio.

PLATE XXIV.

Warrior partially clad in classical armour rides bare-backed, his horse pacing slowly forward, his right hand grasps a small staff, his left is clenched. His head, which is covered with a helmet surmounted by a sphinx-like figure, is turned facing the spectator, the mouth open as though uttering a cry or giving the word of command.

H. $12\frac{1}{2}$ inches. — L. $8\frac{7}{8}$ inches.

Collection of Count Cambacérés.

Introduction, p. xiv.

31 — A BEAR.

Riccio.

The bear is seated on its haunches, the fore-paws planted on the ground. The head, thrust forward with jaws slightly open, is admirably life-like in treatment. Straps pass under the fore-legs and through a ring on the top of the back. Probably founded on a medieval prototype, such as the she-bear in the Cathedral at Aix-la-Chapelle.

H. $3\frac{1}{2}$ inches.

Bardac Collection.

Introduction, p. xviii.

32 — TRITON AND NEREID.

Riccio.

PLATE XXV.

The Triton as a bearded man with thick hair falling over his temples, turns his head to the left; his countenance wears the mournful expression habitual in representations of the marine deities of antiquity; the upper part of his body is nude, he holds the syrinx in his left and a shell in his uplifted right hand.

The lower part of the body is that of a sea-monster, the tail forming a ring which rests upon the base; the fins, which have the appearance of turned legs, supporting the front part of the body. The Nereid, a full-length nude female figure, is seated on his back; she grasps his twisted tail with her right hand and turns her head towards her right shoulder, with her left arm she holds the Triton round the waist. Her hair, drawn back from her temples, is gathered into a knot on the nape of her neck, two strands of hair fall over her shoulders on either side of her face.

H. 9 inches.

Spitzer Collection.

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33 — SATYR WITH INKSTAND AND CANDLE-SOCKET.

Riccio.

PLATE XXVI.

Figure of a satyr, bearded and with ram's horns on his head, seated cross-legged. He holds up a shell, against the end of which he rests his chin, in his right hand; a cornucopia, surmounted by a socket for a candle, is in his left.

Beside him a vase designed as an inkstand, adorned with a shield of arms.

H. 8 $\frac{1}{8}$ inches.

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34 — SATYR WITH INKSTAND AND CANDLE-SOCKET.

Riccio.

PLATE XXVII.

Full-length seated figure, mounted on a triangular base. The head bearded, with thick hair and ram's horns, is turned to the right; he holds in his right hand a cornucopia, the upper portion of which, terminating in a two-handled vase ornamented with masks, forms the candle-socket. His left hand grasps the handle of a small open bowl decorated with festoons, which is placed beside him on the base and forms the inkstand. His body terminates in goat's legs and hoofs, which are crossed in front of him. The three-sided base has a band, decorated with palmettes with a gadrooned edge; it rests upon curved legs terminating in lion's claw feet.

H. 11 $\frac{1}{4}$ inches.

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35 — FEMALE SATYR AND YOUNG FAUN.

Riccio.

PLATE XXVIII.

She stands holding a shell from which the young faun is drinking; on the ground beside the latter a tall vase, the handle of which he grasps. A lizard creeps out of the hollow stump of the tree and a serpent lies in the grass near the hoof of the faun.

H. 10 $\frac{1}{8}$ inches.

Pfungst Collection.

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36 — A GOAT.

Workshop of Riccio.

A bleating goat with a bell round its neck.

H. 5 $\frac{1}{8}$ inches.

L. 7 $\frac{1}{8}$ inches.

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37 — HAND BELL.

Riccio.

PLATE XXIX.



No. 36.

The lower portion decorated with a band of foliated scroll ornament in relief. On the body of the bell are represented shields with the arms of the Doria family suspended by narrow ribbons from masks, with winged putti as supporters. The shields of arms alternate with blank escutcheons hanging from a cluster of fruit, which in turn is suspended from a mask. The upper portion of the bell is adorned with acanthus leaves and the handle is formed by a nude putto seated on a skull and holding a vine tendril in his left hand; his right arm is upraised and his head thrown back, the eyes glancing to the left.

H. 6 $\frac{1}{8}$ inches.

Introduction, p. xvi.

38 — INKSTAND WITH SATYR.

Riccio.

PLATE XXX.

Triangular in form, resting on three claw feet; above these, scrolls covered with foliage support wolves' heads with wide-open jaws, which are placed at the angles. The sides are adorned with masks and other decorative designs. On the cover is the

seated figure of a satyr, his hands bound behind him to a tree stump, his head thrown back and turned to the right, his hoofs crossed and raised in the air.

H. $7 \frac{3}{8}$ inches.

Pfungst Collection.

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39 — LAMP IN THE FORM OF AN ANCIENT GALLEY.

Riccio.

PLATE XXXI.

The body decorated with a band of figures in relief representing a Bacchanal, with Silenus in the centre of one side, and a goat with a satyr kneeling before it, on the reverse.

Above, a band of ornament with shells and masks, below, bullock's skulls in reserve and festoons. The prow, which forms the burner, is adorned with swags and bullock's skulls and, on the under part, with a terminal female figure of sphinx-like form. The base, which stands on four pear-shaped feet ending in curves, is adorned with marine deities and a terminal female figure. On the handle, which is partly broken, is a satyr's head.

H. 7 inches. — L. $8 \frac{1}{2}$ inches.

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40 — A PAIR OF CANDLESTICKS.

Paduan. School of Riccio.

PLATE XXXII.

The circular base adorned with acanthus leaves and decorated above with masks and festoons. The upper part of the base formed as a sconce, from which rises the vase-shaped stem ornamented with foliage.

H. $8 \frac{1}{4}$ inches.

Introduction, p. xviii

Bardini Collection.

41 — YOUTH WITH LAMP IN THE FORM OF A SHELL.

Riccio.

PLATE XXXIII.

Full-length nude seated on the stump of a tree, he holds the shell with his left hand supporting it on his shoulder, and turning his head to the right he looks down. He holds a flute in his right hand resting it against his leg.

H. $6 \frac{1}{6}$ inches.

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Pfungst Collection.

42 — INKSTAND.

Paduan. End of xv century.

Spherical in form, with narrow circular opening above, supported on three

slender legs terminating in projecting rams' heads and claw feet. Round the body of the inkstand are two bands of ornament with classical subjects.

H. $3 \frac{1}{2}$ inches.

Pfungst Collection.

43 — INKSTAND.

Workshop of Riccio.

PLATE XXXIII.

Boy clad in a sheep-skin seated cross-legged and holding with both arms a small barrel which forms the inkstand. His head is turned to his left shoulder.

H. $4 \frac{1}{4}$ inches.

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Pfungst Collection.

44 — INKSTAND.

Workshop of Riccio.

PLATE XXXIII.

Pendant to the preceding. The head seen in full face slightly inclined to the left shoulder.

H. 4 inches.

Introduction, p. XVI.

45 BOY SUPPORTING A LAMP IN THE FORM OF A SHELL.

Workshop of Riccio.

PLATE XXXV.

Full-length figure of a boy clad in a short garment. He supports the shell on his back with both arms, bending his head to the right. His weight is thrown on to his left leg, his right is raised as though about to step forward.

H. $4 \frac{1}{2}$ inches.

Pfungst Collection.

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46 — INKSTAND.

Workshop of Riccio.

PLATE XXX.

Triangular in form, resting on three claw feet enriched with leaves. The sides are decorated with leafage and masks, the cover, with dolphins' heads at the three corners, is surmounted by the figure of a youthful Triton kneeling and holding up with both hands a small funnel-shaped shell through which he seems about to blow. His legs end in twisted tails. The edge of the cover is decorated with a band of ornament.

H. 6 inches.

Pfungst Collection.

Introduction, p. XVI.



No. 46.

47 INKSTAND AND CANDLESTICK WITH ST. JEROME

AS A PENITENT.

Workshop of Riccio.

PLATE XXXIV.

The saint, as a bearded man much emaciated, kneels on one knee on a low triangular base which rests on pear-shaped feet. His head is thrown back and his arms are extended; he holds in his right hand a stone wherewith to smite his breast and in his left an inkhorn. The lower part of his body is draped. The lion is seated at one corner of the triangular base; at the other corners are placed: the candlestick, formed as a tree stem with socket adorned with acanthus leaves, and the inkstand in the shape of a covered vase. The lower portion is gadrooned; the body and cover are decorated with acanthus leaves; the top ends in a pine cone which forms the handle.



H. 7 $\frac{1}{8}$ inches.

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48 — CUPID HOLDING
A CANDLE-SOCKET.

Workshop of Riccio.

Full-length winged figure, his quiver suspended from his right shoulder. He holds in his left arm a cornucopia, the top of which supports the socket for the candle, and looks up at it turning his head to his left shoulder; his left hand holds some apparently broken object. His left foot is advanced, his right behind it, partially raised.

No. 48.

H. 4 $\frac{1}{2}$ inches.

Pfungst Collection.

49 — LAMP.

Workshop of Riccio.

PLATE XXXV.

Figure of a boy, partially clad in a short garment of skins, striding forward and bearing on his head the lamp, in the form of a shell, which he holds with both hands.

H. 7 $\frac{1}{4}$ inches.

Pfungst Collection.

Introduction, p. xvi.

50 — CUPID HOLDING A CANDLE-SOCKET.

Workshop of Riccio.

PLATE XXXV.

Full-length nude winged figure seen in full face, stepping forward with his left foot and drawing the right after it. He rests his left hand upon a shield and in his right holds up a cornucopia, the centre of which forms the socket for a candle.

H. $4 \frac{1}{8}$ inches.

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51 — LAMP IN THE FORM OF A BOY HOLDING A CORNUCOPIA.

Workshop of Riccio.

PLATE XXXVI.

Nude figure of a boy, holding aloft a cornucopia which supports a shell; he stands on a vase, which rises from a high stand decorated with leafage and terminating in claw feet.

The figure was probably placed upon the base at some later date.

H. $12 \frac{1}{8}$ inches.

Pfungst Collection.

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52 — LAMP FORMED AS A DRAGON.

Workshop of Riccio.

The monster crouches on the ground, its head raised, with jaws wide open forming the burner. The tail curled over the back forms the handle.

H. $2 \frac{1}{8}$ inches. — L. $5 \frac{11}{16}$ inches.

Pfungst Collection.

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No. 52.

53 — LAMP
WITH DOUBLE BURNER.

Workshop of Riccio.

PLATE XXXVI.

Boat-shaped, enriched with acanthus foliage and supported on a low circular foot. The stem, vase-shaped, rises from a stand formed of three curved legs decorated with leafage and terminating in lions' feet. The cover is surmounted by the figure of a nude boy of small dimensions, with left arm extended, standing on his left leg, the right raised in the air; the head is turned to the left shoulder.

H. $10 \frac{1}{2}$ inches.

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54 — INKSTAND FORMED AS A SHELL.

Workshop of Riccio.

PLATE XXXVII.

The shell rests upon a ball mounted on an eagle's claw which forms the stand. A boy, clad in a little shirt, sits astride on the end of the shell and raises his hand to strike a snake which lies on the top hissing at him. The boy's head rests against the small socket for the candle which rises on a slender stem from the side of the shell and is grasped by the boy in his left hand.

H. $7\frac{1}{4}$ inches.

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Pfungst Collection.

55 — LAMP FORMED AS A FISH.

Workshop of Riccio.

PLATE XXXVII.

The fish, of grotesque porpoise-like form, is supported on the heads of two demi-figures placed in a sconce, the whole is mounted on an eagle's claw which forms the stand. On the back of the creature is a winged sprite looking down into the open jaws of the monster which form the receptacle for the oil.

Gilded bronze. H. $7\frac{3}{4}$ inches.

Introduction, p. xvii.

Mannheim Collection.

56 — LAMP FORMED AS A CHIMERA.

Paduan. Beginning of XVI century. Style of Andrea Riccio.

PLATE XXXVIII.

Seated figure of a monster, with the head of a woman covered with a helmet, and the body of a beast. The burner is affixed to the chest, the body forms the receptacle for the oil and is pierced for this purpose in the centre of the back.

H. $4\frac{11}{16}$ inches.

57 — SEA-MONSTER FORMED AS A LAMP.

Workshop of Riccio.

PLATE XXXVIII.

The head forms the receptacle for the oil, the open jaws the burner, the tail, curled over upon the back, the handle. Astride of the monster rides a satyr, bearded and with thick hair, the arms and upper part of the body nude.

L. $6\frac{1}{4}$ inches.

Pfungst Collection.

58 — LAMP FORMED AS A SATYR'S HEAD.

Workshop of Riccio.

PLATE XXXIX.

The wide-open jaws form the burner, the neck is surrounded with leafage, the handle curls over from the back of the head and rests upon the forehead.

H. $3\frac{1}{2}$ inches.

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Pfungst Collection.

59 — LAMP FORMED AS THE HEAD OF A NEGRO.

Workshop of Riccio.

PLATE XXXIX.

The head, placed on a low circular base, has the jaws wide open showing the teeth and forming the burner. The top of the head with two small horns is arranged as a removable cover. The handle is affixed to the back of the head.

H. $2\frac{7}{8}$ inches. — L. $3\frac{1}{2}$ inches.

Pfungst Collection.

Introduction, p. xvii.

60 — INKSTAND WITH SATYR.

Workshop of Riccio.

PLATE XXXIX.

The inkstand a low circular bowl decorated with masks and foliage, in the front a blank escutcheon. Beside it the satyr is seated with hoofs crossed, holding in his right hand a ball, in his left a shell, his head is thrown back and turned to the left shoulder looking upwards with the mouth open.

H. $3\frac{1}{2}$ inches.

Pfungst Collection.



No. 61

61 — TWO MERMAIDS.

Workshop of Riccio.

Female demi-figures, in full face with conventionally treated hair, each figure is supported between two dolphins, the tails of which are twisted round the outstretched arms of the figure. Each is mounted on a circular base.

H. $3\frac{1}{8}$ inches.

Pfungst Collection.

Introduction, p. xvii.

62 — HAND BELL.

Workshop of Riccio.

PLATE XL.

Ornamented in low relief with a procession of Tritons riding on dolphins and blowing shells. The rim decorated with leafage.

H. $4\frac{7}{8}$ inches.

Introduction, p. xvii.

Pfungst Collection.

63 — HAND BELL.

North Italian. xvi century, c. 1550.

PLATE XL.

The body decorated with garlands from which are suspended medallions enclosing shields bearing the arms of the Strozzi family and the letters B. S.; masks on either side. The rim and upper portion are adorned with acanthus leaves; the handle is vase-shaped with a terminal knob.

H. 6 inches.

64 — INKSTAND
WITH CLASSIC SUBJECT.

Paduan School. Late xv century.

PLATE XL.



No. 65

Triangular in form, supported at the angles by slender columns and resting on lions' claw feet. The sides are decorated in low relief with a frieze representing cupids at play one of whom wears a large mask in order to scare the others, a subject borrowed from classic art (see also No. 65). This example has been subsequently adapted as the socle for a figure of Judith holding the head of Holofernes in her left hand and the sword in her uplifted right; she rests the blade against her head.

H. of the whole composition : $4\frac{7}{8}$ inches.

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Inkstand, School of Riccio.

Figure of Judith, School of Bellano.

Pfungst Collection.

65 — TRIANGULAR INKSTAND.

Workshop of Riccio.

Decorated on the three sides in low relief with groups of cupids at play, one of whom holds a large mask before his face in order to frighten the others, a com-

position borrowed from classic art and employed by Donatello and his school as well as by later craftsmen.

H. $1\frac{1}{2}$ inches. — L. $3\frac{1}{2}$ inches.

Introduction, p. xvii.

Mannheim Collection.

66 · FANTASTIC COMPOSITION.

Workshop of Riccio.

A cock, a lion and a serpent, on a heavy marble base. The cock and the lion placed side by side; the serpent between them coiled round the two bodies, its head turned towards the lion with its deadly fangs exposed. It appears to have just attacked the beast who raises its head, turning it in a contorted attitude with an expression of mortal terror and agony.

H. 4 inches.

67 — INKSTAND.

Italian. XVI century.

PLATE XXXIX.

In the form of a small bowl on a round foot decorated with projecting masks.

It rests upon an octagonal base on which a lion stands resting its fore-paws on the rim of the bowl.

H. $4\frac{1}{8}$ inches.

Pfungst Collection.



No. 66.

68 CASKET AS AN INKSTAND.

Paduan. Follower of Donatello. xv century.

PLATE XLI.

Oblong in form, resting on dolphins' heads which form the feet. Decorated at the sides with centaurs ridden by nymphs and supporting garlands enclosing portrait heads of young men in high relief; at the ends gorgon heads and on the lid full-length cupids holding ribbons which bind a garland enclosing, in the form of a medallion, a composition representing "Calumny".

H. $3\frac{1}{16}$ inches.

Pfungst Collection.

Introduction, p. xvii

69 CASKET AS AN INKSTAND.

Paduan. Follower of Donatello. xv century.

PLATE XLII.

Oblong in shape, supported on female demi-figures with upstanding wings and claw feet. In the centre of the sides are female busts in high relief, the hair adorned with thick garlands of fruit; each bust is surrounded by a wreath supported on either side by a centaur with a nymph on his back. The ends of the casket are decorated with a festoon and the head of Medusa. The lid is adorned with a band of ornament of imbricated design; at the top in the centre are the arms of the Chigi(?) family surmounted by a Cardinal's hat and enclosed within a wreath bound with fluttering ribbons; nude winged putti in full-length stand on either side.

L. 9 $\frac{7}{8}$ inches.

Introduction, p. xviii.

Ducal Palace, Urbino.
Barberini Coll., Rome.

70 — MORTAR OR WINE COOLER.

Paduan. xvi century.

PLATE XLIII.

Decorated round the body with hunting scenes; in front a coat of arms supported by marine monsters, and at the back a merchant's mark within a wreath held by similar supporters. The band round the edge has trophies in compartments separated alternately by double-headed eagles and satyr masks with foliage; at the sides are clenched human hands from which the handles are suspended. The whole rests on three lions' claw feet.



H. 11 $\frac{7}{8}$ inches.

Forman Collection.

Introduction, p. xviii.

71 — A GOAT.

Workshop of Riccio. Paduan. xvi century.

A goat springing forward, its head bent, its fore-legs raised high in the air.

H. 3 $\frac{1}{2}$ inches.

Pfungst Collection.

72 — A SHE WOLF.

Italian. xv century.

PLATE XLIV.

The animal is mounted on an oblong four-sided pedestal, with head turned facing the spectator and showing the teeth. The conventional treatment

No. 71.

and human type of the head make it probable that the purpose of this composition was heraldic.

H. $6\frac{1}{2}$ inches.

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73 — A SHE-WOLF.

Italian. xv century. School of Siena (?).

PLATE XLV.

The wolf is mounted on an oblong four-sided pedestal, with head raised, turned to the left and showing the teeth. The body conventionally treated; the head, of considerable vitality, seems studied from life.

H. $7\frac{1}{4}$ inches.

Introduction, p. XIX.

74 — A BULL.

Italian. xvi century. (After the antique.)

A Bull standing on a small oval pedestal ornamented with festooned drapery; the fore off-leg raised, the tail curled over the back. The neck short, the dewlap abnormally developed.

H. $4\frac{1}{4}$ inches.

75 — A LION.

Italian. First half of xvi century.

PLATE XLVI.



No. 74.

Moving forward, its right paw raised; its head turned, seen almost in full face and looking down; the tail hangs down, the tip falling over its left hind-paw.

H. 4 inches.

Pfungst Collection.

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76 — A LIONESS.

Italian. First half of xvi century.

PLATE XLVI.

Prowling forward in a singularly life-like attitude, the head turned to the right with wide-open jaws, looking up with a ferocious expression, lashing her tail.

H. $3\frac{1}{2}$ inches. — L. $6\frac{1}{8}$ inches.

Introduction, p. XIX.

77 — A GOAT.

Italian. XVI century.

A goat advancing, its head slightly bent forward and turned to the left.
H. 11 inches.

78 — APOLLO.

Antico, Pier Jacopo Ilario Bonaccorsi, called Antico. North Italian School. Living in Mantua c. 1500.

PLATE XLVII.

Full-length standing nude, the head turned towards the left arm which is extended, the right arm hangs down. Founded upon the Apollo Belvedere.

H. 15 $\frac{1}{4}$ inches.

Introduction, p. xx.

Rath Collection, Budapest.

79 — CUPID IN THE ACT OF DRAWING HIS BOW.

Pier Jacopo Ilario Bonaccorsi, called Antico.

PLATE XLVIII.

Full-length standing nude, winged, his left foot advanced, the right partially raised and following the left. The left arm extended with fingers bent inwards as though holding the bow, the right arm raised with elbow bent and fingers posed as if about to draw the bow and let fly the arrow. The head is turned to the left, the eyes fixed in the direction of the arrow's flight. The hair falls in curls about the neck leaving the ears free and is gathered into a knot above the forehead. Traces of gilding on the hair and quiver-strap. Modelled upon the Belvedere Apollo and closely imitated from it in many particulars.

H. 12 $\frac{3}{4}$ inches.

Beckett Collection.

Introduction, p. xx.



No. 77.

side of her face, falls on to her shoulders. Her feet are set close together on the low triangular base which is raised on pear-shaped feet and decorated with a narrow band of ornament.

H. 11 inches.

Introduction, p. xx.

80 — VENUS.

Pier Jacopo Ilario Bonaccorsi, called Antico (?).

PLATE XLIX.

Full-length standing nude, she looks down to the right, gazing intently into a small circular mirror which she holds in her right hand. Her head is covered with thick hair waving low on her temples, a tress, escaping on either

81 — SATYR.

Francesco da Sant' Agata. xvi century (first half). Paduan School.
Mentioned as a famous sculptor at Padua in the year 1520.

PLATE L.

Full-length nude, pacing forward, his right foot advanced, his left partially lifted following the right. His arms are raised above his head, his hands, which are touching one another with fingers bent as though grasping some object, doubtless once held a flute, his head thrown back is seen in a foreshortened position. Probably an original composition (not a copy) designed as a parallel to the popular version of the classic Marsyas.

H. 13 $\frac{1}{8}$ inches.

Introduction, p. xxi.

82 — NUDE YOUTH.

Francesco da Sant' Agata.

PLATE LI.

Full-length standing figure of a youth with short curly hair, his arms raised above his head which is turned to his right, as he gazes upward with parted lips. The constrained attitude of the body and position of the arms make it probable that this figure was the model for a St. Sebastian, and that the hands were intended to be fastened to a column or to the stem of a tree. The boxwood model for this figure is in the Kaiser Friedrich Museum at Berlin.

H. 9 $\frac{7}{8}$ inches.

Introduction, p. xxi.

Pfungs Collection.

83 — NUDE YOUTH.

After Francesco da Sant' Agata, by a later artist copying his design.

PLATE LII.

Full-length standing figure, with hair falling about the neck, the hands clasped above the head, which is slightly inclined to the left.

H. 8 inches.

Introduction, p. xxii.

84 — THE RESURRECTION.

Vecchietta, Lorenzo di Pietro, called Vecchietta. School of Siena. Born at Siena 1412, died there 1480.
Goldsmith, architect, sculptor and painter.

PLATE LIII.

The figure of the Saviour partly draped soars above the empty tomb surrounded by a glory of cherubim. His head is turned to the right glancing earthwards, His right arm hangs by His side, the left hand is raised. The wound prints of the nails are seen in the hands and feet. On either side of the sepulchre, on pinnacles of rock, are two full-length angels adoring the Risen Lord. Above are child angels floating on banks of cloud. In the foreground in front of the tomb, are the sleeping forms of five soldiers clad in armour and drawn with remarkable freedom and skill, some in contorted attitudes, others resting quietly in the na-

tural relaxation of a deep sleep. The tomb, which has the form of a Roman sarcophagus with upright fluted columns, bears an inscription on the central compartment recording the name of the artist and the date when the composition was produced. The cover of the tomb is seen at the back, set up on end and resting against the side of the structure. Signed in full and dated 1472.

H. 21 inches.

Chigi Collection.
Rodolphe Kann Collection.

Introduction, p. xxii.

84^A — WINGED PUTTO WITH TORCH.

Vecchietta, Lorenzo di Pietro, called Vecchietta.

PLATE LIII^A.

Full-length figure of a nude winged boy leaning with both arms upon an inverted torch, round the stem of which a serpent is coiled. He looks down with a sorrowful expression of countenance and rests his right cheek upon his hands which are laid one over the other and supported upon the narrow end of the torch.

Plaque in high relief.

H. 26 inches.

From the Chigi family.

Introduction, p. xxii.

85 — THE ASSUMPTION.

Lombard School. xv century. (Closely approaching Giov. Antonio Amadeo, 1447-1522.)

PLATE LIV.

The Madonna, full-length standing figure, with folded hands and eyes cast down in an attitude of devotion; she is clad in a long robe and a mantle which covers her head. Three angels fully draped and with long wings stand on either side, bending the knee to her and holding her mantle with outstretched arms; above, kneeling on clouds, six nude child angels with musical instruments, three on either side of the Virgin's head. Above in the centre, the half-figure of the Almighty surrounded by a halo, holding a crown above the head of the glorified Madonna.

H. 19 inches. — W. 13 inches.

Cernuschi Collection.

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86 — YOUTH DRAWING A THORN FROM HIS FOOT.

Paduan. Beginning of xvi century. (Closely approaching Riccio.)

PLATE LV.

Full-length nude seated upon the trunk of a tree, his left leg with knee bent, laid across the right; he steadies the foot with his left hand turning the sole outwards and extracting the thorn from it with his right. He looks down at the foot with body bent forward; the right foot rests upon the edge of the low base. Reproduction of the "Spinario", the bronze original in the Capitoline Museum, Rome.

H. 5 $\frac{11}{16}$ inches.

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87 — YOUTH DRAWING A THORN FROM HIS FOOT.

Paduan. Beginning of XVI century. (Closely approaching Riccio.)

PLATE LVI.

Full-length nude seated on a high pedestal; his left leg hangs down, his right with knee bent, is laid across it with the sole of the foot turned outwards; his right hand rests upon the ankle, with the finger and thumb of the left, he extracts the thorn from the heel. His head is bent down and turned to the left. The round base is decorated with leafage. Free copy of the "Spinario". The position of the feet is reversed and the action of the hands altered.

H. with pedestal : 10 $\frac{1}{2}$ inches.

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Bardini Collection.

88 — YOUTH DRAWING A THORN FROM HIS FOOT.

Paduan. Beginning of XVI century.

PLATE LV.

He is seated on the trunk of a tree, his left leg laid across the right knee with the sole of the foot turned outwards. His body is bent almost double as he looks down at the foot and draws out the thorn with his right hand. Beside him on the triangular base is set a small high vase to contain ink.

Very similar to No. 86, founded like the two preceding examples on the "Spinario" in the Capitoline Museum, Rome.

H. 6 $\frac{1}{8}$ inches.

Pfungst Collection.

89 — ABUNDANCE.

Italian. First half of XVI century.

PLATE LVII.

Nude female figure, full-length; the left foot planted on the triangular base, the right raised in the air. In her right hand she holds a cornucopia of fruit; a thick garland of fruit is in her hair, and a cluster in her outstretched left hand; she turns her head to look at it, glancing over her left shoulder.

The base has a band of decorative ornament, and masks form the supports to the triangular pedestal.

H. 10 $\frac{1}{8}$ inches.

Bardini Collection.

90 — HERCULES LEANING ON HIS CLUB.

Paduan. First half of XVI century.

PLATE LVIII.

Full-length standing nude, the head slightly inclined towards the left shoulder. He leans his full weight upon the end of his club, which supports him under

the left arm, and grasps the stem with his hand; his right hand rests on his hip. The right foot is firmly planted, the left partially raised. Free copy of a classic Greek model.

H. 11 $\frac{1}{8}$ inches.

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Scilliére Collection.

91 — TORSO OF HERCULES.

North Italian. Beginning of xvi century.

PLATE LIX.

Inclined to the right; the head bent forward and looking down is covered with thick hair crisply curled. Founded upon a classic model and reproducing the silver eyes of the original. On the pedestal is a plaquette with the subject of a combat, after Moderno (see also N° 99).

H. 9 $\frac{1}{2}$ inches.

Pfungst Collection.

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No. 93

92 — HERCULES.

Pier Jacopo Ilario Bonaccolsi, called Antico.

PLATE LX.

Full-length standing figure, draped about the waist with the lion's skin which is thrown over the left arm, the hand, showing the open palm, has the fingers bent and the thumb and first finger touching. The powerful head, with thick hair and beard, is seen in full face slightly inclined towards the right shoulder. The body, which is muscular

and thick-set, stands squarely upon the small low base. The right arm is extended and the fingers curved inwards towards the thumb as if about to grasp some object. Free copy of a classic figure.

Shows traces of gilding. H. 14 $\frac{3}{4}$ inches.

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Mannheim Collection.

93 — BOY CARRYING CUPID.

North Italian. xvi century.

A nude boy mounting a step and staggering under the weight of Cupid whom he carries on his back. The little god is winged and blindfolded, his arms are round the neck of the boy who grasps them tightly with both his hands.

H. 3 $\frac{1}{4}$ inches.

Ratzenberg-Wartenberg Collection.

94 - VENUS.

North Italian, c. 1550.

PLATE LXI.

Full-length nude figure, standing beside a tree stump which is covered with drapery. Her body leans over slightly to the left; she rests her left hand upon the tree stump and holds up an apple in her right, turning her head towards her right shoulder. Her hair is bound across the brow with a fillet, dressed high above it and gathered in a knot at the back of the head. Her right foot is planted on the ground, her left is partially raised.

H. $8 \frac{7}{16}$ inches.

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95 - EQUESTRIAN FIGURE OF A WARRIOR.

Paduan. Beginning of XVI century. (Closely approaching Riccio.)

PLATE LXII.

The horse, hogmaned and of heavy build, pacing forward. The rider of small proportions, clad in armour and with uncovered head, is seated barebacked holding the reins in his left hand; his legs bare and pressed against the horse's flanks. His head is bent forward, his right arm raised as if about to strike a blow.

H. $14 \frac{1}{4}$ inches. — L. $9 \frac{9}{16}$ inches.

Gavet, Heckscher and Stein Collections.

Introduction, p. xxiv.

96 - STUDY OF A HORSE.

Paduan. Beginning of XVI century.

PLATE LXIII.

A caparisoned charger trotting forward.

H. $6 \frac{1}{4}$ inches.

97 - STUDY OF A HORSE.

Paduan. XVI century.

PLATE LXIV.

A trotting horse with flowing mane modelled apparently upon one of the Greek horses above the façade of St. Mark's Venice.

H. $9 \frac{1}{4}$ inches.

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De Cosson Collection.

98 - NUDE BOY ON HORSEBACK.

North Italian. XVI century.

PLATE LXV.

A galloping horse with flowing mane, its head turned and seen almost in full face. The nude youth rides barebacked, his right arm raised, his head turned

looking over his left shoulder; his left hand rests upon his knee holding a bunch of poppy heads (?).

The figure was added later.

H. $7 \frac{7}{8}$ inches.

Introduction, p. xxv.

Pfungst Collection.

99 — EQUESTRIAN FIGURE.

North Italian. xvi century. Recalling Leone Leoni.

PLATE LXVI.

The rider is seated barebacked on a trotting horse, partially clad in antique garb, his right arm raised, his left held close to his side, both hands are clenched. He has a small beard and thick hair covers his head. He looks in front of him at his horse, apparently urging it forward. On the base a circular plaquette with the subject of a combat after *Moderno*, adapted by G. P. Galeotti. Probably the model for an equestrian statue.

H. $8 \frac{1}{8}$ inches. — L. $8 \frac{7}{8}$ inches.

Pfungst Collection.

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No. 101.

100 — EQUESTRIAN FIGURE.

Paduan. End of xvi century.

PLATE LXVIII.

Nude male figure, barebacked on a prancing horse. His head, turned almost in full face, is inclined to the left shoulder, his body is thrown back slightly, his legs pressed against the flanks.

His right hand is clenched above the horse's hip; his left grasps its mane.

H. $11 \frac{1}{2}$ inches. — L. $10 \frac{7}{8}$ inches.

Pfungst Collection.

Introduction, p. xxv.

101 — APOLLO SAUROKTONOS.

Italian. Late xvi century.

Full-length nude leaning against the trunk of a tree. His left arm raised, his right bent inwards. His hair, which falls low on the temples, is bound with a fillet; he looks down at a lizard which clings to the bark of the tree, and seems on the point of slaying it with his right hand. Founded upon the classic model.

H. $6 \frac{1}{8}$ inches.

Introduction, p. xxv.

102 — MELEAGER.

Italian. Late XVI or early XVII century.

PLATE LXVIII.

Full-length standing nude; a small drapery fastened on the right shoulder falls over the left and is wound round the arm above the elbow. He leans over slightly to the left, turning his head and resting one hand upon the boar's head, which is placed upon the stump of a tree, his left hand behind his back. His hound is seated beside him, looking up at his master.

H. 16 $\frac{1}{8}$ inches.

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103 — FAUN WITH FLUTE.

Italian. Late XVI century.

PLATE LXIX.

Full-length nude figure of a youthful Faun playing the flute, the head slightly inclined to the right. He leans against a tree crossing his left leg over his right. A lion's skin falls over his left arm and partially covers the tree stump. Copy of a classic figure.

H. 17 $\frac{1}{4}$ inches.

Introduction, p. xxv.

104 — BACCHUS.

Italian. Late XVI or early XVII century.

PLATE LXX.

Full-length standing nude of slender proportions, seen in full face with flowing hair, his right arm thrown over his head, the hand holding a bunch of grapes; a goat-skin is slung from his left shoulder. The left arm hangs down, the hand holds a second bunch of grapes at which a leopardess seated beside him looks up, raising its paw.

H. 9 inches.

Introduction, p. xxv.

Pfungst Collection.

105 — BUST OF A FAUN.

Italian. Early XVI century.

PLATE LXXI.

The head inclined to the right shoulder, the eyes glancing in the same direction, the lips parted. Thick locks of hair, conventionally treated, fall upon the forehead and surround the face.

H. 10 $\frac{1}{2}$ inches.

Pfungst Collection.

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106 — BUST.

Italian, c. 1600.

Portrait of a man, seen nearly in full face, with regular features, high forehead, pointed chin and a small moustache, which does not conceal the upper lip. He wears a cuirass and a large ruff.

H. 5 inches.



No. 106.

Copy of a model by Leonardo da Vinci for the equestrian statue of Francesco Sforza or of Gian Giacomo Trivulzio.

H. 9 $\frac{1}{8}$ inches.

Mannheim Collection.

107 — EQUESTRIAN FIGURE.

Leonardo da Vinci.

Florentine School. Born at Vinci near Empoli in 1449;

died at Amboise in France, 1519.

Workshop of Leonardo.

PLATE LXXII.

The horse hog-maned pacing forward. The rider garbed as a Roman warrior holds a short staff in his right hand, his left is clenched by his side. He turns his head, which is beardless with thick hair and no covering, and looks over his right shoulder. The legs are partially bare, the feet shod in sandals.

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PLATE I

2 AN ANGEL

FRENCH. XV CENTURY





PLATE II

8 AN ANGEL

FRENCH. XV CENTURY







PLATE III

2 — AN ANGEL

FRENCH. — XV CENTURY



PLATE IV

3 — FIGURE HOLDING A RELIQUARY

FRENCH. — SECOND HALF OF XIV CENTURY



PLATE V

8 EQUESTRIAN FIGURE OF ALBERICO SUARDI

NORTH ITALIAN, C. 1450



PLATE VI

9 HERALDIC FIGURE

GIOVANNI DI BERTOLDO. FLORENTINE SCHOOL





PLATE VII

10 — HERCULES

GIOVANNI DI BERTOLDO



PLATE VIII

II HERCULES

EARLY COPY AFTER BERTOLDO







PLATE IX

12 — AN ATHLETE

FLORENTINE. BEGINNING OF XVI CENTURY. — SCHOOL OF BERTOLDO



PLATE X

13 HERCULES

ANTONIO DEL POLLAIUOLO. FLORENTINE SCHOOL



PLATE XI

14 · PARIS

A. POLLAIUOLO



PLATE XII

15 — MARSYAS

A. POLLAIUOLO





PLATE XIII

16 DAVID WITH THE HEAD OF GOLIATH

VERROCCHIO (?), ANDREA DEL VERROCCHIO

FLORENTINE SCHOOL

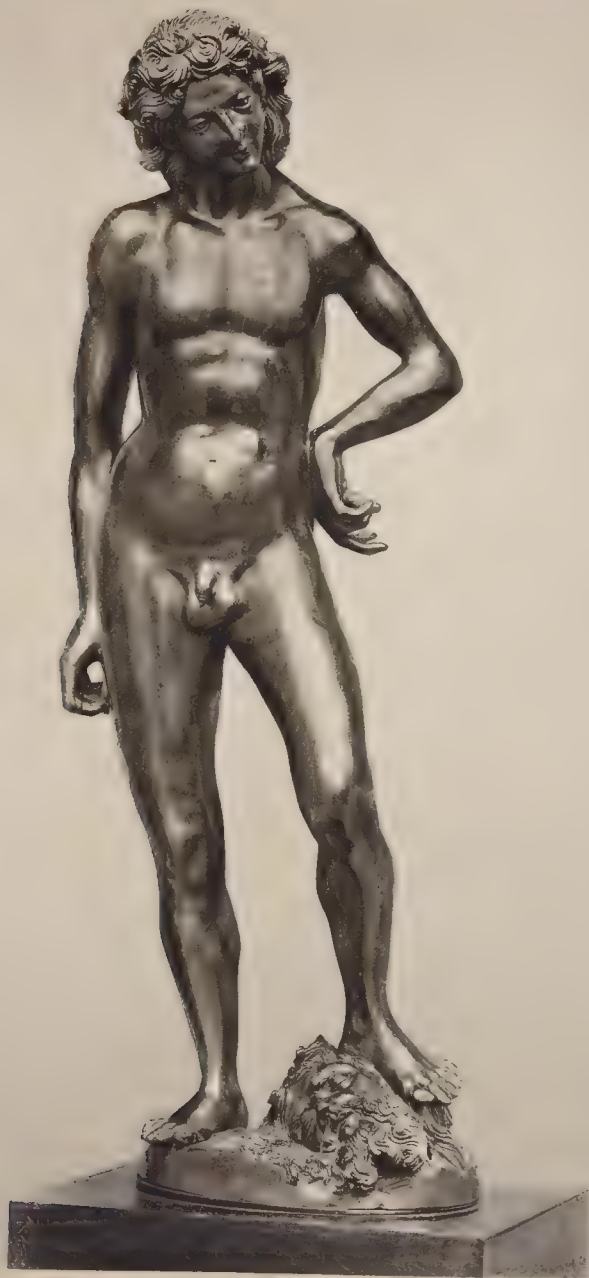




PLATE XIV

17 — HERCULES

VERROCCHIO (?)







PLATE XV

18 DAVID

BARTOLOMEO BELLANO. · PADUAN SCHOOL.





PLATE XVI

19 NEPTUNE AND SEA-MONSTER

BELLANO





PLATE XVII

20 — NEPTUNE AND SEA-MONSTER

FREE COPY AFTER BELLANO







PLATE XVIII

21 NEPTUNE AND SEA-MONSTER

FREE COPY AFTER BEILANO







PLATE XIX

22 — MARSYAS

BELLANO







PLATE XX

23 — VENUS

BELLANO







PLATE XXI

24 QUEEN TOMYRIS WITH THE HEAD OF CYRUS

BELLANO







PLATE XXII

25 KNEELING FIGURE OF A MAN

NORTH ITALIAN. — XV CENTURY

26 KNEELING FIGURE OF A MAN

NORTH ITALIAN. XV CENTURY

27 — ST. JEROME

SCHOOL OF BELLANO







PLATE XXIII

29 SUSANNA

ANDREA BRIOSCO, CALLED IL RICCIO. PADUAN SCHOOL







PLATE XXIV

30 — EQUESTRIAN FIGURE

RICCIO



PLATE XXV

32 — TRITON AND NEREID

RICCIO





PLATE XXVI

33 SATYR WITH INKSTAND AND CANDLE-SOCKET

RICCIO



PLATE XXVII

34 — SATYR WITH INKSTAND AND CANDLE-SOCKET

RICCIO



PLATE XXVIII

35 - FEMALE SATYR AND YOUNG FAUN

RICCIO



PLATE XXIX

37 — HAND BELL

RICCIO



PLATE XXX

38 — INKSTAND WITH SATYR

RICCIO

46 — INKSTAND

WORKSHOP OF RICCIO



PLATE XXXI

39 — LAMP IN THE FORM OF AN ANCIENT GALLEY

RICCIO



PLATE XXXII

40 A PAIR OF CANDLESTICKS

PADUAN. — SCHOOL OF RICCIO



PLATE XXXIII

41 — YOUTH WITH LAMP IN THE FORM OF A SHELL

RICCIO

43 — INKSTAND

WORKSHOP OF RICCIO

44 — INKSTAND

WORKSHOP OF RICCIO





PLATE XXXIV

47 INKSTAND AND CANDLESTICK WITH ST. JEROME
AS A PENITENT

WORKSHOP OF RICCIO



PLATE XXXV

45 BOY SUPPORTING A LAMP IN THE FORM OF A SHELL

WORKSHOP OF RICCIO

49 — LAMP

WORKSHOP OF RICCIO

50 — CUPID HOLDING A CANDLE-SOCKET

WORKSHOP OF RICCIO



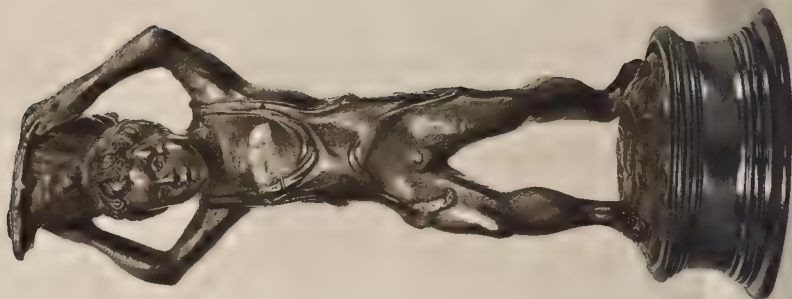
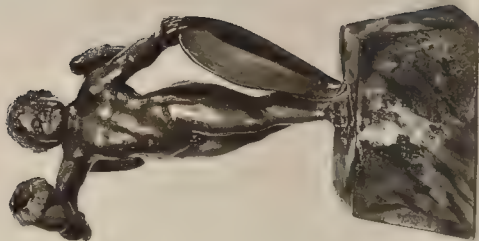


PLATE XXXVI

51 — LAMP
IN THE FORM OF A BOY HOLDING A CORNUCOPIA

WORKSHOP OF RICCIO

53 — LAMP WITH DOUBLE BURNER

WORKSHOP OF RICCIO

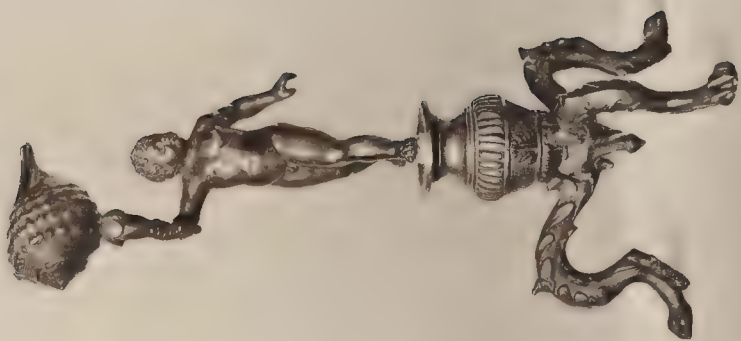


PLATE XXXVII

54 — INKSTAND FORMED AS A SHELL

WORKSHOP OF RICCIO

55 — LAMP FORMED AS A FISH

WORKSHOP OF RICCIO



PLATE XXXVIII

56 — LAMP FORMED AS A CHIMERA

PADUAN. — BEGINNING OF XVI CENTURY. — STYLE OF ANDREA RICCIO

57 — SEA-MONSTER FORMED AS A LAMP

WORKSHOP OF RICCIO



PLATE XXXIX

58 - LAMP FORMED AS A SATYR'S HEAD

WORKSHOP OF RICCIO

59 LAMP FORMED AS THE HEAD OF A NEGRO

WORKSHOP OF RICCIO

60 - INKSTAND WITH SATYR

WORKSHOP OF RICCIO

67 - INKSTAND

ITALIAN. - XVI CENTURY

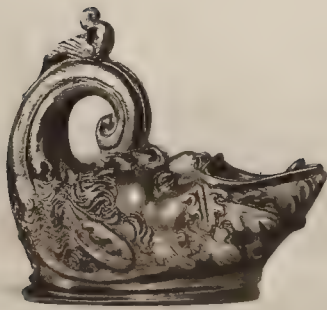


PLATE XL

62 — HAND BELL

WORKSHOP OF RICCIO

63 — HAND BELL

NORTH ITALIAN. — XVI CENTURY, C. 1550

64 — INKSTAND WITH CLASSIC SUBJECT

PADUAN SCHOOL. — LATE XV CENTURY







PLATE XLI

68 - CASKET AS AN INKSTAND

PADUAN. - FOLLOWER OF DONATELLO. - XV CENTURY





PLATE XLII

69 · CASKET AS AN INKSTAND

PADUAN. FOLLOWER OF DONATELLO. — XV CENTURY



PLATE XLIII

70 MORTAR OR WINE COOLER

PADUAN. XVI CENTURY



PLATE XLIV

72 — A SHE-WOLF

ITALIAN. — XV CENTURY

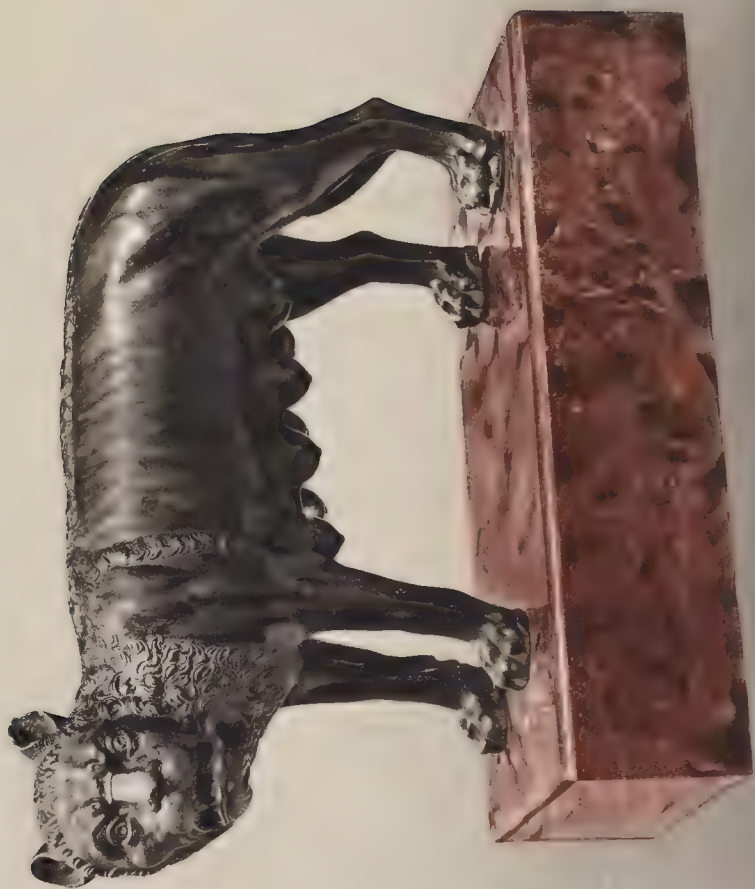


PLATE XLV

73 — A SHE-WOLF

ITALIAN. XV CENTURY. SCHOOL OF SIENA (?)



PLATE XLVI

75 - A LION

ITALIAN. - FIRST HALF OF XVI CENTURY

76 A LIONESS

ITALIAN. - FIRST HALF OF XVI CENTURY







PLATE XLVII

78 APOLLO

PIER JACOPO ILARIO BONACCOLSI, CALLED ANTICO. NORTH ITALIAN SCHOOL



PLATE XLVIII

79 CUPID IN THE ACT OF DRAWING HIS BOW

PIER JACOPO ILARIO BONACCOLSI, CALLED ANTICO



PLATE XLIX

80 — VENUS

PIER JACOPO ILARIO BONACCOLSI, CALLED ANTICO (?)



PLATE L

81 SATYR

FRANCESCO DA SANT' AGATA. XVI CENTURY. PADUAN SCHOOL



PLATE LI

82 NUDE YOUTH

FRANCESCO DA SANT' AGATA





PLATE LII

83 NUDE YOUTH

AFTER FRANCESCO DA SANT' AGATA



PLATE LIII

84 - THE RESURRECTION

LORENZO DI PIETRO, CALLED VECCHIETTA. SCHOOL OF SIENA





PLATE LIII^A

84^A WINGED PUTTO WITH TORCH

LORENZO DI PIETRO, CALLED VECCHIETTA



PLATE LIV

85 — THE ASSUMPTION

LOMBARD SCHOOL. — XV CENTURY



PLATE LV

86 — YOUTH DRAWING A THORN FROM HIS FOOT

PADUAN. · BEGINNING OF XVI CENTURY

88 — YOUTH DRAWING A THORN FROM HIS FOOT

PADUAN. · BEGINNING OF XVI CENTURY



PLATE LVI

87 YOUTH DRAWING A THORN FROM HIS FOOT

PADUAN. — BEGINNING OF XVI CENTURY



PLATE LVII

89 ABUNDANCE

ITALIAN. FIRST HALF OF XVI CENTURY



PLATE LVIII

90 HERCULES LEANING ON HIS CLUB

PADUAN. FIRST HALF OF XVI CENTURY



PLATE LIX

91 TORSO OF HERCULES

NORTH ITALIAN. BEGINNING OF XVI CENTURY



PLATE LX

92 — HERCULES

PIER JACOPO ILARIO BONACCOLSI, CALLED ANTICO



PLATE LXI

94 VENUS

NORTH ITALIAN, C. 1550



PLATE LXII

95 EQUESTRIAN FIGURE OF A WARRIOR

PADUAN. -- BEGINNING OF XVI CENTURY



PLATE LXIII

96 STUDY OF A HORSE

PADUAN. BEGINNING OF XVI CENTURY



PLATE LXIV

97 STUDY OF A HORSE

PADUAN. XVI CENTURY



PLATE LXV

98 NUDE BOY ON HORSEBACK

NORTH ITALIAN. XVI CENTURY



PLATE LXVI

99 EQUESTRIAN FIGURE

NORTH ITALIAN. — XVI CENTURY



PLATE LXVII

100 EQUESTRIAN FIGURE

PADUAN. END OF XVI CENTURY



PLATE LXVIII

102 MELEAGER

ITALIAN. - LATE XVI OR EARLY XVII CENTURY



PLATE LXIX

103 FAUN WITH FLUTE

ITALIAN. — LATE XVI CENTURY

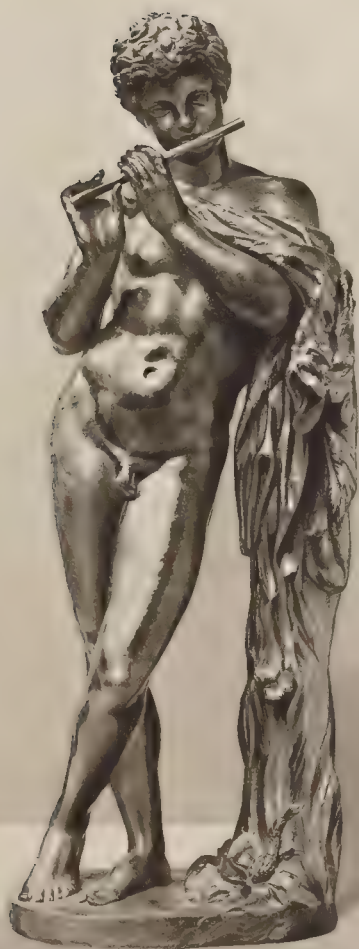


PLATE LXX

104 BACCHUS

ITALIAN. LATE XVI OR EARLY XVII CENTURY



PLATE LXXI

105 BUST OF A FAUN

ITALIAN. — EARLY XVI CENTURY



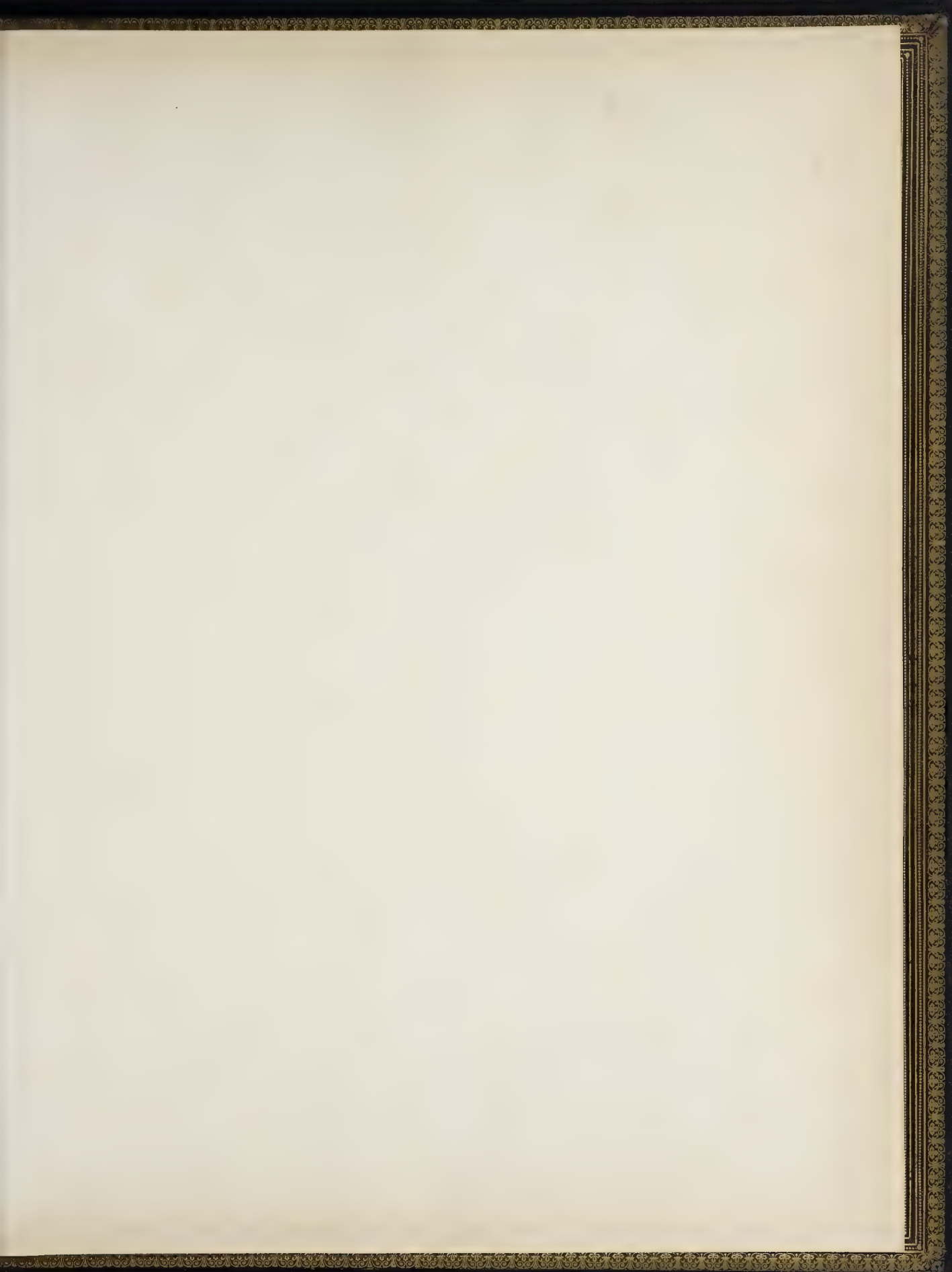
PLATE LXXII

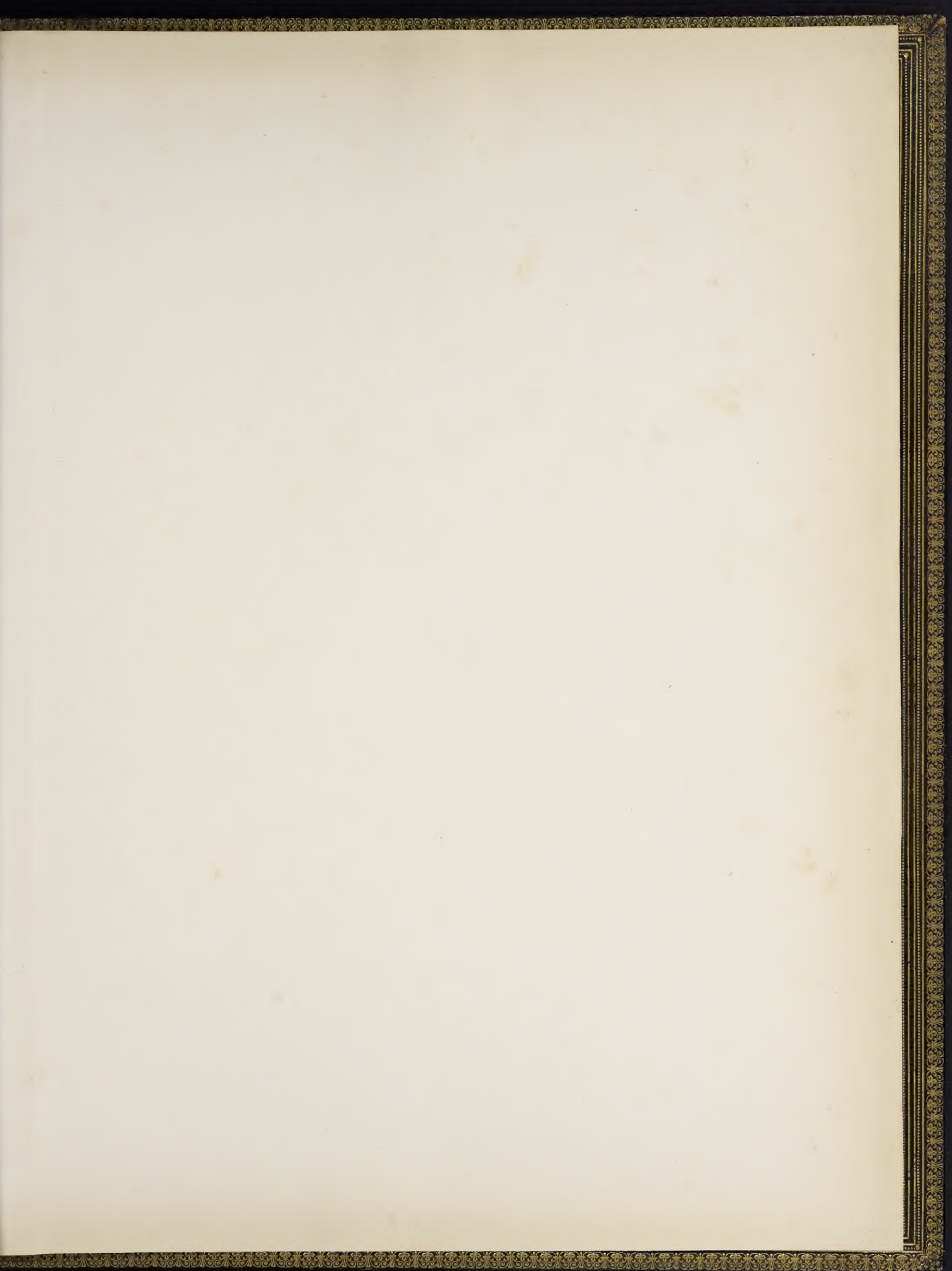
107 EQUESTRIAN FIGURE

LEONARDO DA VINCI. FLORENTINE SCHOOL













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